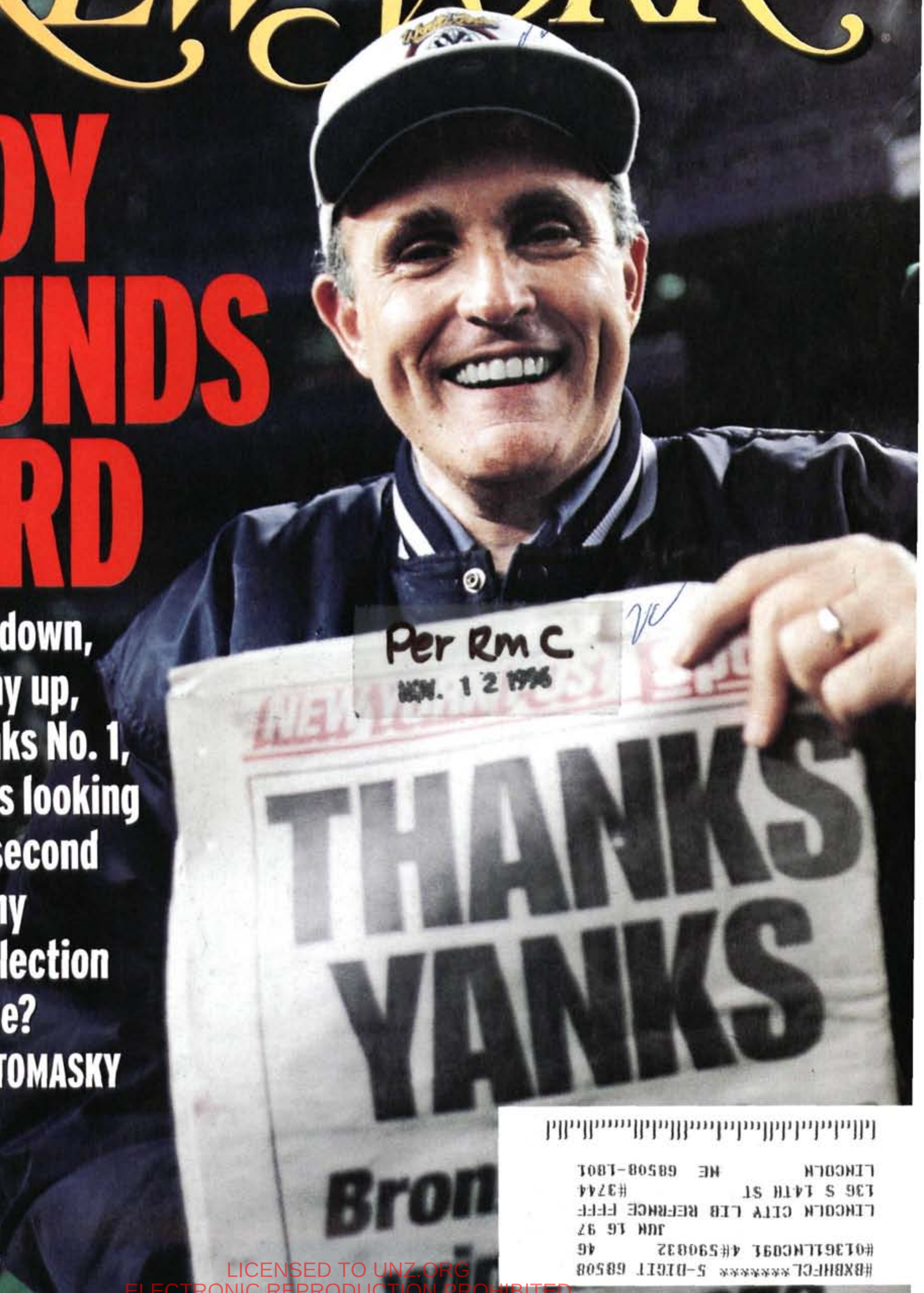
HOMAS PYNCHON FOUND! • POLIO VACCINE SCARE

INCOLN CITY LIBRARIES
3 3045 01347 5278

$2.95 • NOVEMBER 11, 1996

NEW YORK



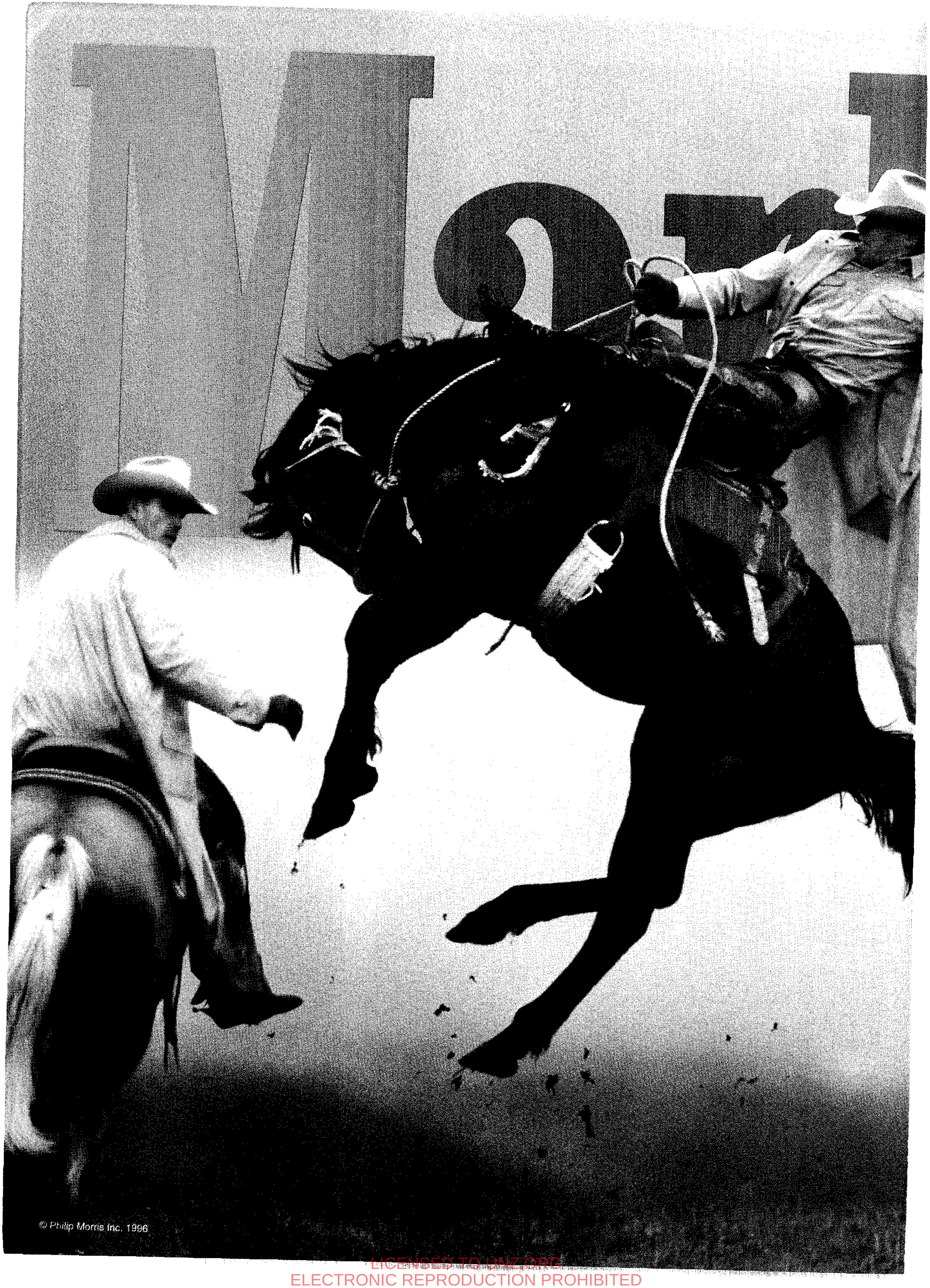
RUDY ROUNDS THIRD

With crime down, the economy up, and the Yanks No. 1, the mayor is looking good for a second term. So why might the election still be close?

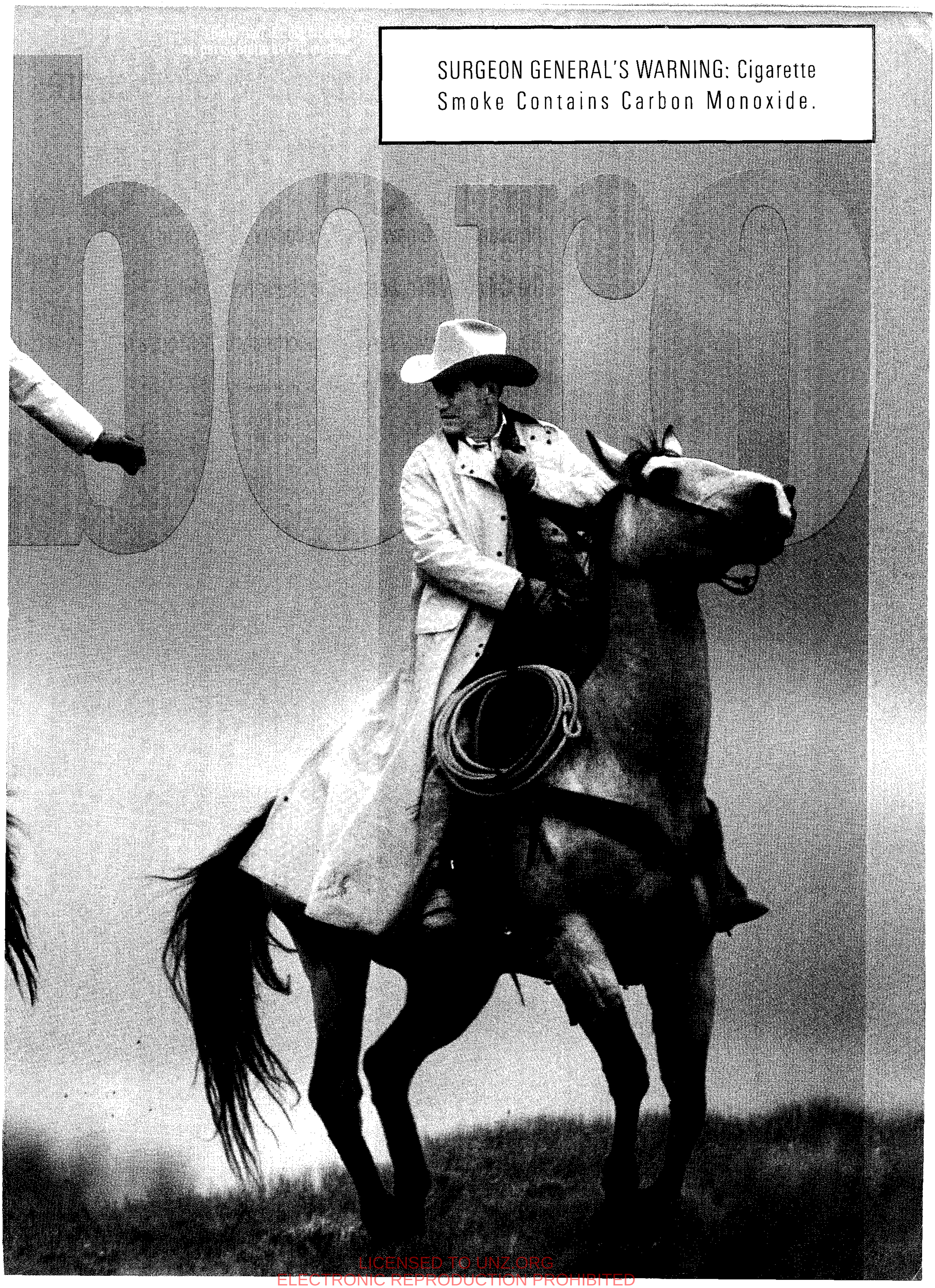
BY MICHAEL TOMASKY

Per RmC
NOV. 1 2 1996

#BXBHFCL****** 5-DIGIT 68508
#0136LNC091 4#590032 46
JUN 16 97
LINCOLN CITY LIB REFRNCE FFFF
136 S 14TH ST #3744
LINCOLN NE 68508-1801



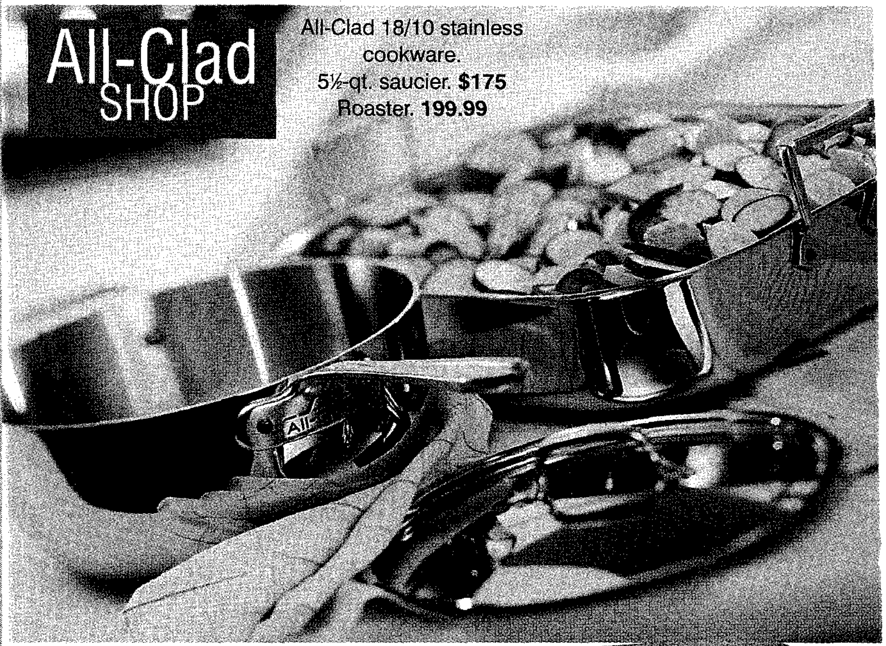
© Philip Morris Inc. 1996



SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

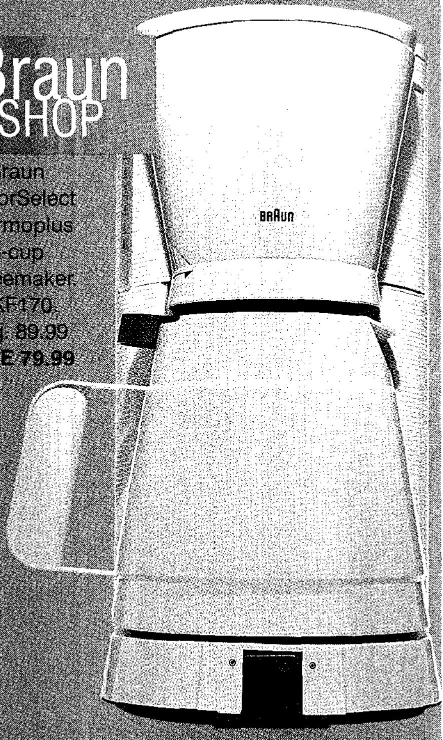
How does Macy's Herald Square Celarbrate the opening of 6 new specialty cookware shops in The Cellar? With a week of top chefs, hot cooking, fabulous giveaways and an opportunity to help out a really great cau

Six more reasons why great cooks head to The Cellar! Visit our new shops and discover the best in cookware, complete lines from the names you want, the newest kitchen electrics, exclusives and more, plus expert advice from our specially trained sales professionals.



All-Clad SHOP

All-Clad 18/10 stainless cookware.
5½-qt. saucier. **$175**
Roaster. **199.99**



Braun SHOP

Braun FlavorSelect Thermoplus 8-cup coffeemaker #KF170.
Reg. 89.99
SALE 79.99

KitchenAid SHOP

KitchenAid Pro-Line stand mixer. #KSM5PGR.
Reg. 399.99
SALE 349.99

Reg. or If Purch. Sep. prices reflect offering prices which may not have resulted in actual sales. Advertised items may be offered in future sale events.
*Enter in The Cellar. You must be 18 years of age or older. Entries accepted through Nov. 16, 1996. No purchase necessary, travel restrictions apply. Macy's employees are not eligible. Details in store. Not responsible for typographical or pictorial errors. Sale ends Nov. 16.

Circulon commercial 8-pc. cookware set. If purch sep. $625 **SALE 399.99**

Circulon
SHOP

Cuisinart Pro Custom II food processor. #DLC85. **199.99**

Cuisinart
SHOP
Cuisinart
Pro Custom 11
ON
OFF

Our exclusives! 13" paella pan. Reg. $116 **SALE 79.99**
New! 18x12x13½" commercial roaster with rack. Reg. $137 **SALE 79.99**

Calphalon
SHOP

a whole new part of your life ★

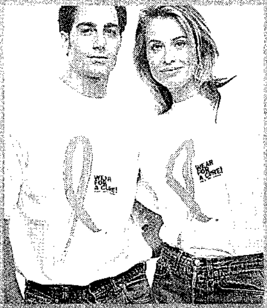
macys

[illegible]

At the heart of DISHES Project Inc. for pediatric AIDS is the desire to raise funds and awareness concerning the need for love and compassion towards children with HIV and AIDS. Macy's supports their efforts and is proud to contribute to their continued success.

Get our exclusive **Cellar commemorative canvas tote bag** for just 10.95 with any $35 Cellar purchase (Includes a $2 donation to *benefit* DISHES).

Our exclusive DISHES **"Wear for a Cure" tee shirt** is just $12. Each shirt is autographed by Frederique, Claudia Schiffer, Christy Turlington, Michael Bergin or other top supermodels. (All profits will benefit DISHES). Get your shirt at Macy's *Herald Square, Roosevelt Field,* Paramus Garden State Plaza, Willowbrook, Lenox Square, King of Prussia, Pentagon City, Boston and Aventura. Or, you can call [illegible]


WEAR FOR A CURE!
WEAR FOR A CURE!

DISHES
project inc.
for pediatric AIDS

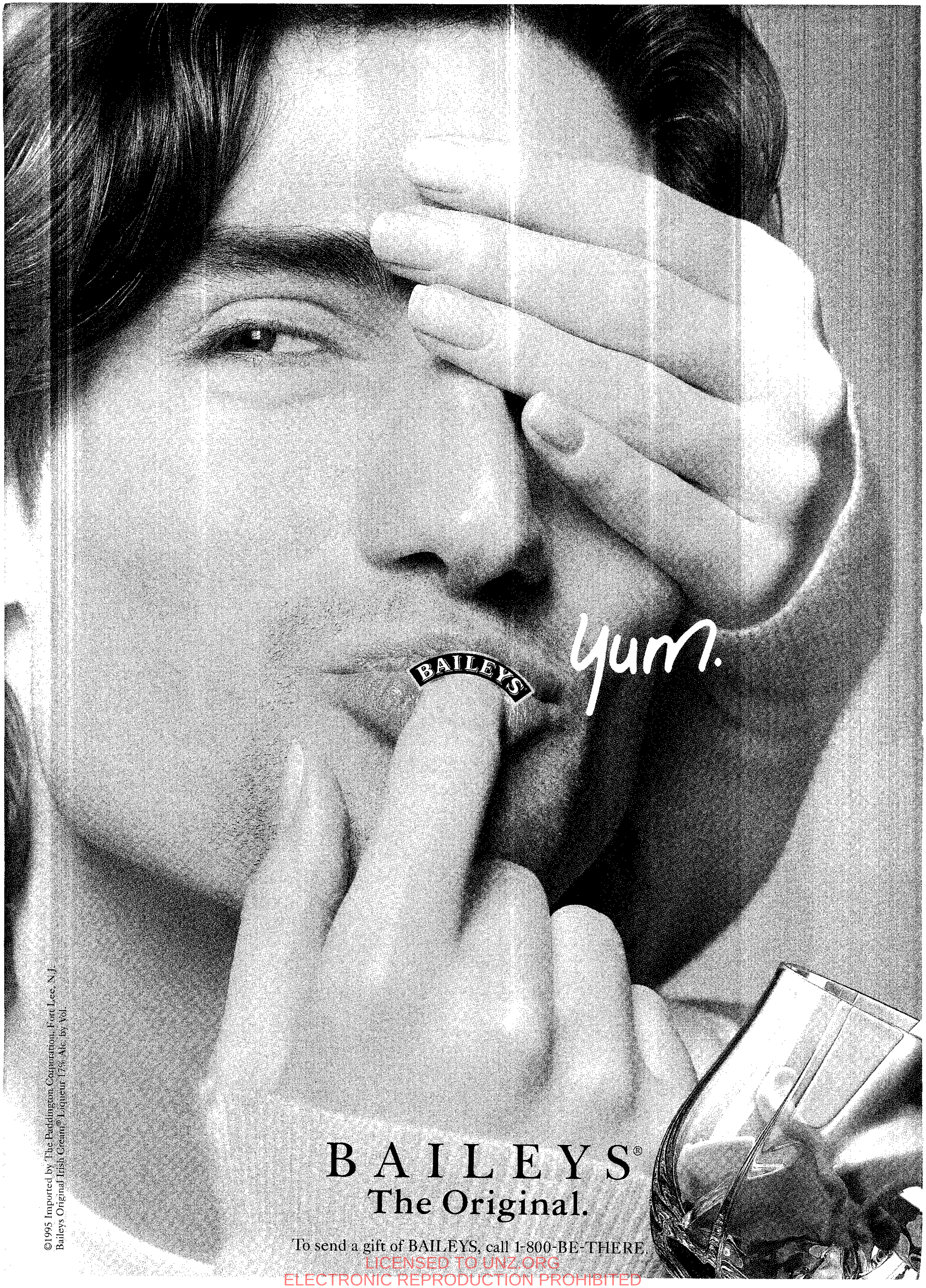
a trip for two to paris or palm beach or a $1,000 shopping spree in the cellar!

MEET THE PRESIDENTS, THURS., NOV. 7, 10AM-7PM

They head the biggest names in housewares, including Calphalon, Meyer, All-Clad, Henckels, Krups, Cuisinart, Braun, Bormioli, Durand, Studio Nova, Godiva, Ambrosia, Oneida, Bodum, KitchenAid, Bernes, Pedrini, T-fal, Farberware and more. Join us for expert advice, tastings, live music, plus a chance to win a great door prize!

DAILY COOKING DEMONSTRATIONS,
MON., NOV. 11 THROUGH FRI., NOV. 15, 11AM & 2PM

Barbara Smith of B. Smith's Restaurant, Michel Bourdeaux of Tatou, John Tesar of 13 Barrow Street, Katie Sparks of Quilty's and Michael Lomonaco are just a few of the culinary greats who'll dazzle you with expert advice, helpful hints and, of course, mouth-watering creations. Call 212-494-3827 for more information.



BAILEYS®
The Original.

To send a gift of BAILEYS, call 1-800-BE-THERE.

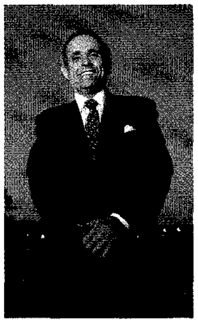
©1995 Imported by The Paddington Corporation, Fort Lee, N.J.
Baileys Original Irish Cream® Liqueur 17% Alc. by Vol.

Contents Nov. 11, 1996

> *"Even with the limitations of scientific techniques, the scientists did know enough to be concerned, and clearly from some of their writings they were."*
>
> DONALD MACLACHLAN, PAGE 38

38 Shot in the Dark
By Pat Wechsler

Is there a link between cancers now showing up in baby-boomers and the polio vaccine they received as kids? The suspected culprit is a simian virus called SV40, which contaminated millions of doses of vaccine shipped to at least nineteen states, including New York, from 1955 to 1963. Known for decades to have caused tumors in hamsters, the monkey virus is now being detected in cancer patients.



44 How's *He* Doing?
By Michael Tomasky

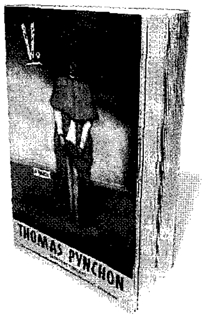
With one year till the mayoral elections, it's time for voters to start focusing on Rudy Giuliani's successes (job growth, a stunning drop in crime), weak spots (fixing the schools, poverty), and potential opponents (he seems most worried about Messinger and Hevesi). Have his successes won more followers than his abrasiveness has lost? Let the race begin.

50 Don't Go, Team
By Chris Smith

They won. They woke up the city like no team in years. Frank Torre got his heart. Bob Watson kept his job. So will it cost a billion dollars to keep the Yankees in town?

56 From the Hip
By B. J. Sigesmund

How does photographer *du moment* David LaChapelle—famous for his lurid color and extreme poses—get celebrities to *do* that stuff?



60 Peeping at Tom
By Nancy Jo Sales

America's most famous recluse, novelist Thomas Pynchon, is starting to come out of hiding. As the public awaits his new novel—the one constantly referred to by cognoscenti as the Big One, scheduled for publication next year—we found the 59-year-old author leading what seems to be a surprisingly normal life in, of all places, Manhattan.

Gotham

17 The stand-in non-marching marching band; iguana meunière

Departments

24 Cityside
John Connolly

How a high-level cop ended up taking the fifth

28 Cityscape
Karrie Jacobs

The unknown architect who designed half your neighborhood

88 The Insatiable Critic
Gael Greene

Serious drinks at the refurbished Cellar in the Sky

Marketplace

66 Best Bets
Corky Pollan

Brown-bag chic; a sharp kitchen accessory

70 The Goods
Dany Levy

The world's largest store goes in for an equally big refit

72 Inconspicuous Consumption
Paul Lukas

A peculiar-product roundup, from banned beer to more mystery meat

73 Sales & Bargains
Dany Levy

Gap Kids, for adults; Alessi for less; a great deal for grape nuts

The Arts

76 Movies
David Denby

Ron Howard's *Ransom,* a ragged film of muddled morals; *Trees Lounge*'s lively taste for losers

66

78 Theater
John Simon

Wilde's *Earnest,* well staged, still falters in American hands

81 Art
Mark Stevens

Two exhibitions of Corot, the newly appreciated proto-modernist

83 Records
Peter G. Davis

A listener's guide to the holiday swarm of classical-CD releases

86 Television
John Leonard

Pandora's Box, full of conspiracies; *The Great War* is the end-all

90 Dance
Tobi Tobias

Visiting Balanchine acolytes are accurate but not explosive

Cue

91 The new Two Boots; Ravi Shankar still rocks; *Darién,* anything but Aryan

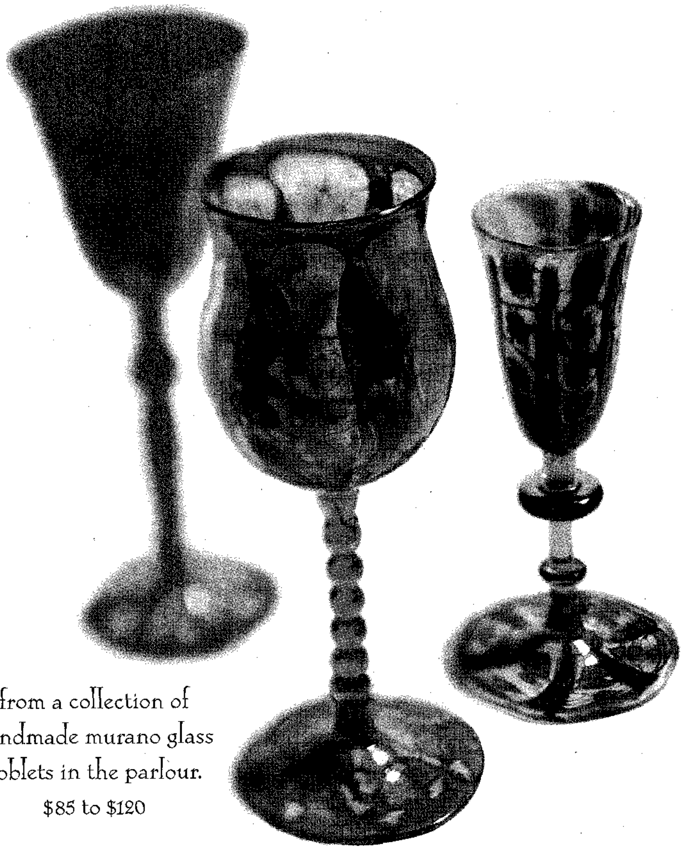
Misc.

Letters 10
Intelligencer *by Beth Landman Keil and Deborah Mitchell* 15
***Guardian* Crossword** 135
'Cue' Crossword *by Maura B. Jacobson* 135
Bad Publicity *by Larry Doyle and Kyle Baker* 136
Classified 123
Strictly Personals 131

Photographs: left, top to bottom, AP/Wide World Photos; Mark Peterson/Saba; Doug Pensinger/Allsport.

NOVEMBER 11, 1996—VOL. 29, NO. 44. Periodicals postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to *New York,* Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $42. **For subscription assistance, write Joseph Oliver,** New York Magazine, **Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.** Printed in the U.S.A.

Cover: Photograph by David Burnett/Contact Press Images.



spirited as abc.

from a collection of
handmade murano glass
goblets in the parlour.
$85 to $120

abc
carpet
& home

broadway at e.19th street. manhattan. 212.473.3000 ext. 244

Stutter?

Know Someone who Does?

Then you owe it to yourself to contact the National Center For Stuttering and learn about the physical cause of stuttering that led to a treatment with a 93.4% success rate. If you stutter, or know someone who does, call 1-800 221-2483 for a free brochure - and ask about the video - tape showing the dramatic results of treatment.

The National Center For Stuttering
200 East 33rd Street
New York, NY 10016

NEW YORK

EDITOR-IN-CHIEF
Caroline Miller

EXECUTIVE EDITOR Michael Hirschorn
MANAGING EDITOR Sarah Jewler

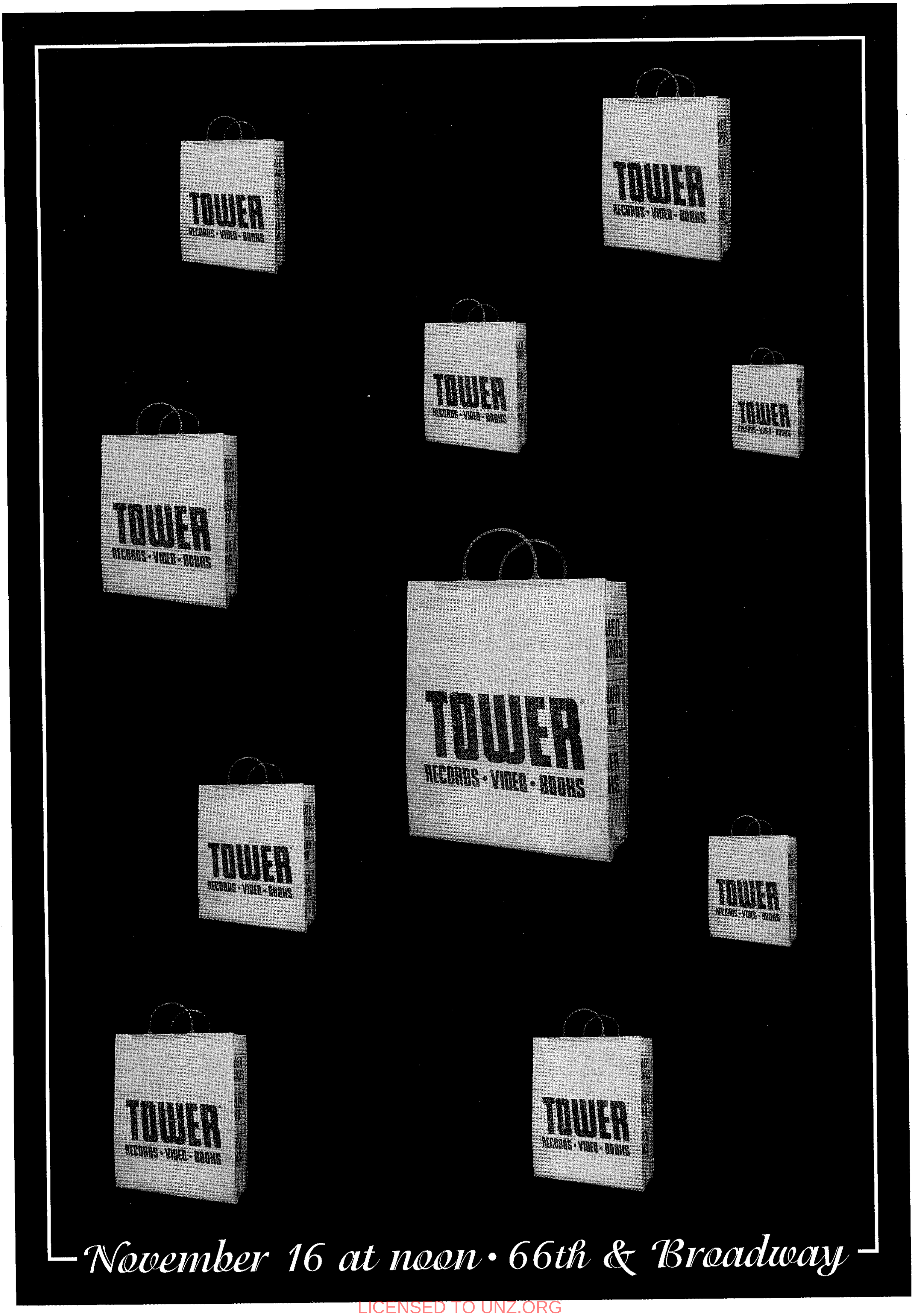
ARTICLES EDITOR
John Homans
DESIGN DIRECTOR
Robert Newman
PICTURE EDITOR
Margery Goldberg
FASHION DIRECTOR
Jade Hobson Charnin
DEPUTY EDITORS
Kim France, Julie Just
SENIOR EDITORS
Phoebe Eaton, Maer Roshan, Matthew Weingarden
STAFF EDITORS
Ruth G. Davis, Kate O'Hara
CONTRIBUTING EDITORS
Suzanna Andrews, Lisa Birnbach, Peter Blauner
Rene Chun, John Connolly, Peter G. Davis, David Denby
David Edelstein, Jeffrey Goldberg, Gael Greene
Pete Hamill, Peter Hellman, Tony Hendra, Craig Horowitz
Bob Ickes, Karrie Jacobs, Mark Jacobson
Maura B. Jacobson, Peter Kaminsky, James Kaplan
Beth Landman Keil, Walter Kirn, Corby Kummer
John Leonard, Barbara Lippert, Paul Lukas
Larissa MacFarquhar, Mary Ann Madden, Rebecca Mead
Deborah Mitchell, Patricia Morrisroe, Chris Norris
Nicholas Pileggi, John H. Richardson, Nancy Jo Sales
Luc Sante, Marshall Sella, John Simon, Christopher Smith
Ben Stein, Mark Stevens, Janice Hopkins Tanne
Tobi Tobias, Michael Tomasky, Guy Trebay, Alex Williams

CULINARY EDITOR Gillian Duffy
BEST BETS EDITOR Corky Pollan

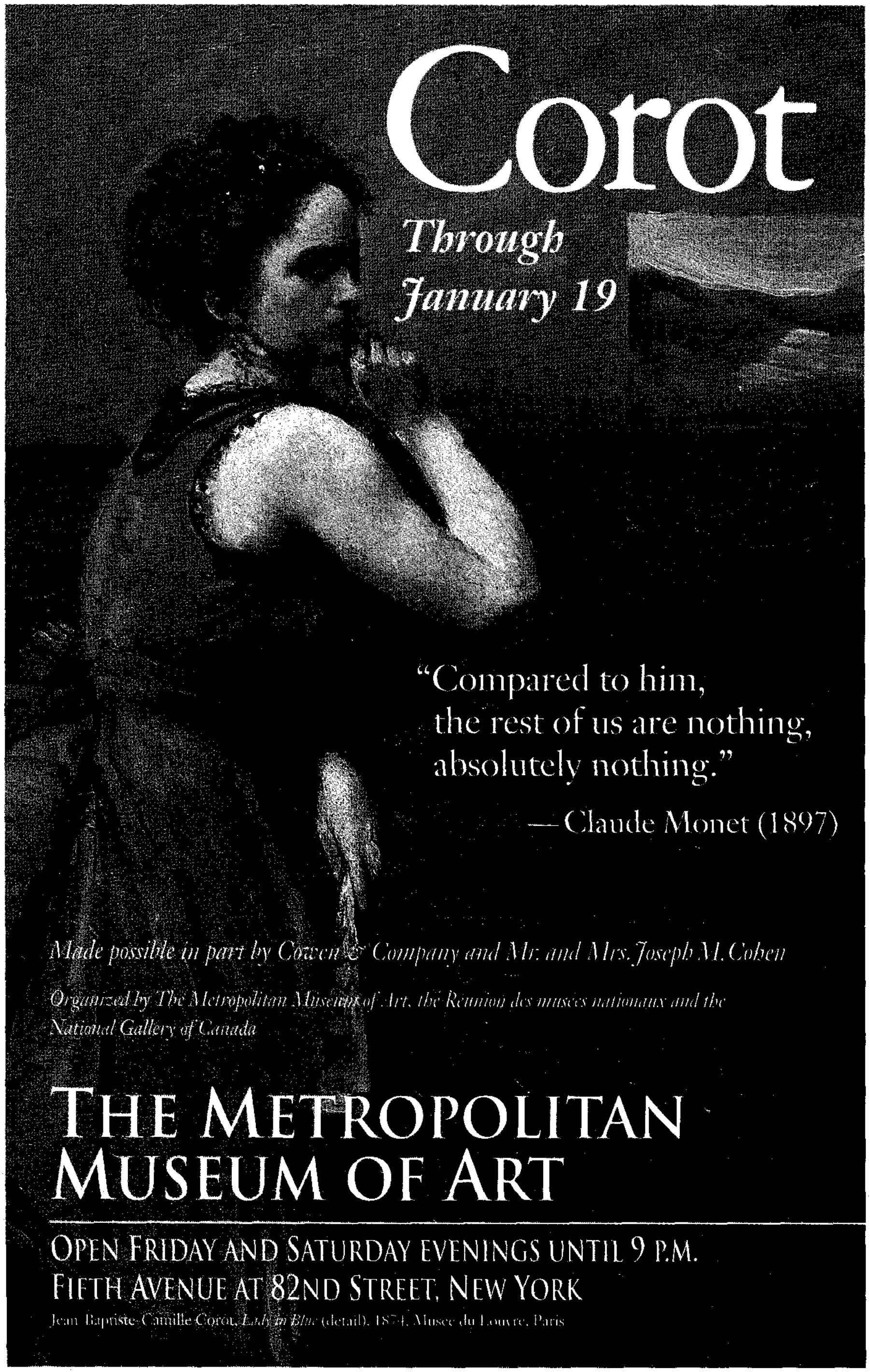
PHOTO DIRECTOR, SPECIAL PROJECTS
Jordan Schaps
SALES & BARGAINS EDITOR: Dany Levy
STAFF WRITERS
Maureen Callahan, Barbara Ensor, Linda Hall
Ariel Kaminer, Edith Newhall, Norman Vanamee
ASSOCIATE EDITORS
Christopher Bonanos, Matthew McCann Fenton
Robert Patronite, Robin Raisfeld, Elizabeth Shepherd
PRODUCTION EDITOR
Deborah Gasiorek
ASSISTANT EDITORS
Alexandra Lange, Claire Perrault, Charles Runnette
REPORTERS
Patricia Falvo, Lucy Hawking, Michael Steele
DEPUTY ART DIRECTOR
Florian Bachleda
ART PRODUCTION DIRECTOR: Eugene R. Tooman
DEPUTY PICTURE EDITOR: Sabine Meyer
ASSOCIATE PICTURE EDITORS
Nakyung Han, Yvonne Stender
ASSISTANT ART DIRECTOR: Vita Parrino
DESIGNER: Andrea Dunham
ART DEPARTMENT MANAGER: Aimee E. Bartol
ART STAFF: Steven Davis, Pino Impastato
Anton Ioukhnovets, Ellene Wundrok
COLOR PRE-PRESS MANAGER: Alejandro Gomez
ASSISTANT TO THE EDITOR-IN-CHIEF: Deborah R. Slater
EDITORIAL ASSISTANTS
Sarah Bernard, Ondine Cohane
Laura Georgio, Vanessa Grigoriadis
PUBLIC RELATIONS DIRECTOR
Maury Rogoff
SYSTEMS MANAGER: Marty Reinert
ASSOCIATE SYSTEMS MANAGER: David Miller
PRODUCTION DIRECTOR: James B. Reffler
ASSOCIATE PRODUCTION DIRECTOR: Robert P. Wilkey
ASSISTANT PRODUCTION MANAGER: Bobbi Fischer
PRODUCTION COORDINATOR: Amanda P. Fellows

The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist.

New York (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July and the last two weeks of December) by K-III Magazine Corporation, 444 Madison Avenue, New York, New York 10022-6999. Telephone: 212-508-0700. **Copyright © 1996 by K-III Magazine Corporation. All rights reserved.** All requests for permissions and reprints must be made in writing to Reprint Management Services, 147 West Airport Road, P.O. Box 5363, Lancaster, PA 17606-5363; reproduction without permission is strictly prohibited. *New York* Magazine is not responsible for the return or loss of unsolicited manuscripts. Any submission of a manuscript must be accompanied by an SASE. Officers of K-III Magazine Corporation: William F. Reilly, Chairman; Charles G. McCurdy, Vice-Chairman; Beverly C. Chell, Vice-Chairman.


TOWER
RECORDS • VIDEO • BOOKS

November 16 at noon • 66th & Broadway


Corot
Through January 19
"Compared to him, the rest of us are nothing, absolutely nothing."
—Claude Monet (1897)
Made possible in part by Cowen & Company and Mr. and Mrs. Joseph M. Cohen
Organized by The Metropolitan Museum of Art, the Réunion des musées nationaux and the National Gallery of Canada
THE METROPOLITAN MUSEUM OF ART
OPEN FRIDAY AND SATURDAY EVENINGS UNTIL 9 P.M.
FIFTH AVENUE AT 82ND STREET, NEW YORK
Jean-Baptiste-Camille Corot, Lady in Blue (detail), 1874, Musée du Louvre, Paris

New Face. New Outlook.

Find out how today's new facelift, eyelid, and laser procedures can help you look 5 to 10 years younger.

Call for a Free Consultation (212) 861-4100

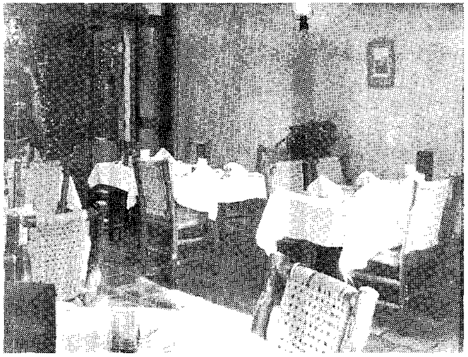
The New York Center for Plastic Surgery
800 Fifth Avenue New York, N.Y. 10021

NEW YORK

PUBLISHER
Amy R. Churgin
ASSOCIATE PUBLISHER
Alan Katz
BUSINESS DIRECTOR: Betsy Cronen
RETAIL MANAGER: Stefanie Feidelson
TRAVEL MANAGER: Daniel Schock
SALES REPRESENTATIVES
Amy Hochfelder Ball, Alexis Demetroulakos
Lauren Effron, Catherine Kaiser, Trish Considine Kirsch
Kira Krieger, Claudia Ryan, Wendi V. Sanders
ASSISTANTS: Roy DeCaro, Evette Manners
Ahu Z. Resimcioglu, Cara Rubin, Kristina Stefanelli
Leslie Weiss, Meredith Wells
MIDWEST MANAGER: Sasha Mayoras, 312-616-1895
DETROIT: Karen Teegarden & Associates, 810-642-1773
CALIFORNIA: SD Media, 310-264-7575
ATLANTA AND FLORIDA: Stites & Fontaine, 770-491-1419
TEXAS: Tierney & Company, 214-625-6688
FRANCE/UK: S & R Media, 011-33-1-47-61-08-26
CANADA: Media Services International, 905-238-9228
ITALY: Studio Villa, 011-39-2-31-16-62
HONG KONG: Pacific Asia Media, 011-852-834-6128
ADVERTISING SYSTEMS MANAGER: Karen Norberg
ADVERTISING COORDINATORS
Sharon Y. Quinn, Michel Gilbert
MARKETING DIRECTOR
Beverly Hood Allen
PROMOTION MANAGER: Gerry Napoli
CREATIVE SERVICES: Wendy Bronstein
SENIOR WRITER/MERCHANDISING: Lauren Paige Kennedy
SPECIAL SECTIONS: Christy Casamassima
SPECIAL PROJECTS: Cori M. Lorenzon
PROMOTION ART DIRECTOR: Susan Simmons
SENIOR DESIGNER: Ilene Segal
DESIGNER: Halle Spector
MARKETING COORDINATOR: Kathryn R. Hoffman
PROMOTION COORDINATOR: Danielle Unterman
RESEARCH DIRECTOR
Eileen Ronan
SENIOR RESEARCH ANALYST: Christine McKaba
RESEARCH ASSISTANT: Erinn Bucklan
INFORMATION SERVICES DIRECTOR: Valerie Taylor
ASSISTANT TO THE PUBLISHER: Michele L. Romano
GROUP CLASSIFIED DIRECTOR
Nancy J. Fedder
CLASSIFIED MANAGER: Teresa Taylor
SALES AND MARKETING MANAGER: John Miceli
SALES DEVELOPMENT MANAGER: Michelle Krell Kydd
PRODUCTION MANAGER: Manuel Gomes
PRODUCTION ASSISTANT: Dana Cohen
SALES REPRESENTATIVES: Mark Bristow
Theresa Bunce, Kendra Callahan
Debbie Horowitz, Chris Lutkin
Wendy Pusey, Denise Sisto
STAFF: Denise Fowler, Greta Turken
CIRCULATION DIRECTOR: Craig Reynolds
ASSOCIATE CIRCULATION DIRECTOR, PLANNING: Charles Lung
MANAGERS: David W. Schaefer, Barbara E. Wilck
SPECIAL PROJECTS ASSISTANT MANAGER: Jacqueline Lane
CONTROLLER
David Rockefeller
ASSISTANT CONTROLLER: Deborah L. Sheffey, CPA
MANAGER OF SPECIAL PROJECTS: Carmine Tiero
ACCOUNTANT: Judy Dill
A.P. SUPERVISOR: Kathleen Marney
COLLECTIONS MANAGER: Susan Haridas
STAFF: Aubrey Guio, Maribel Lopez
OFFICE SERVICES MANAGER
Mary Ann McCarthy
STAFF: Esther Gillyard, Priscilla Hood
Warren MacDonald, Joseph Markfelder, Angelo Molina
Omar Rowe, Virginia Spraggins, Sarah Wigfall
K-III MAGAZINES
CHAIRMAN: William F. Reilly
PRESIDENT: Harry A. McQuillen
VICE-CHAIRMAN: Charles G. McCurdy
VICE-CHAIRMAN: Beverly C. Chell
VICE-PRESIDENT: Curtis A. Thompson
PRESIDENT, ADVERTISING AND MARKETING: Janice Grossman
VICE-PRESIDENT: Brian T. Beckwith
VICE-PRESIDENT AND CHIEF FINANCIAL OFFICER: Linda C. Jenkins
VICE-PRESIDENT, FINANCIAL PLANNING & ANALYSIS: Jennifer P. Chu
VICE-PRESIDENT, CONTROLLER: David W. Whitwell
VICE-PRESIDENT, OPERATIONS: Steven R. Elzy
VICE-PRESIDENT, MANUFACTURING: Edward J. Egan
VICE-PRESIDENT, SINGLE COPY SALES: Mark A. Peterson
VICE-PRESIDENT, SYSTEMS: Robert M. Cummings
VICE-PRESIDENT, GROUP SALES: Nan L. Elmore

YE WAVERLY INN: MY HOME WAY FROM HOME

s the sun starts to set earlier nd the temperatures fall, 's easy to get a bit gloomy. o I, for one, always try to think of ie advantages of the new season. uch as the fact that fall and winter re the perfect times to spend my ights at Ye Waverly Inn.



BY ANDREA MORGAN

Nestled in the heart of Greenwich Village, on the corner of Waverly Place and Bank Street, Ye Waverly Inn is more than one of the city's most beloved restaurants—it is a true lesson in history. The Inn was built over 150 years ago, and has been serving superb American cuisine for more than 75 years. It has played host to luminaries of every generation, from Robert Frost and Eugene O'Neill to Matthew Broderick and Sarah Jessica Parker. The Inn has also been designed to offer something special every season, from summer lunches on the flower-filled courtyard patio to spring suppers in one of the five charming dining rooms. How I do love those rooms—each one gorgeously filled with the finest in 19th-century decor, including one-of-a-kind antique sconces, pewter candlesticks, and wrought iron lanterns.

But if you ask me, the cooler weather brings out the best Ye Waverly Inn has to offer.

In late fall, as that slight chill fills the evening air, I can think of no better place to sip a warming glass of wine and have a cozy chat with a special someone than the Inn's stunning skylight garden dining room. (Although it's one of my favorite places any time of year!) And when snow and wind threaten to dampen not only your feet, but your spirits, head straight to one of the Inn's working brick fireplaces, order a comforting hot toddy, and you will forget all about the unpleasant world outside.

If you're looking for a special place to celebrate the holidays, you've found it. Holiday dinners and private parties are among the Inn's specialties, so popular that you might want to book yours today. Once you spend Thanksgiving or Christmas here, you will never want to go anywhere else—and neither will your guests.

Autumn also marks the return of some of the chef's favorite dishes, as well as a host of new cold-weather creations, all of which are guaranteed to warm the stomach and the heart. Can there be any better way to feel toasty inside than a bowl of the Inn's comforting roast butternut soup with maple-glazed tart apples, or a hearty-as-can-be ragout of wild mushrooms over crispy polenta? Absolutely not.

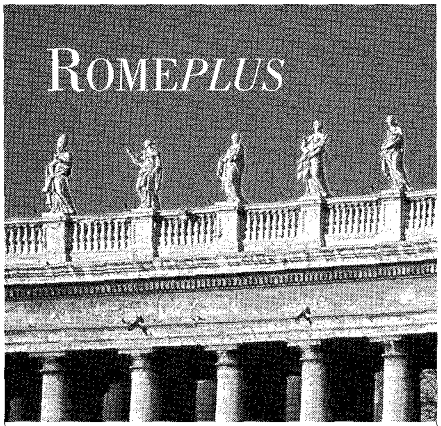
Each entree on the menu is more delicious and tantalizing than the next, so choosing is also a challenge. Still, you will never be disappointed in the Inn's famous chicken pot pie, a favorite of many a regular customer. For a really special taste sensation, consider sumptuous zucchini-wrapped red snapper served with roasted fresh tomatoes and an orange-cumin sauce. This dish is a definite winner.

With sweaters and coats to hide my indiscretions, I can also indulge more than I should in the Inn's unparalleled desserts, such as a mouthwatering coffee-chocolate-almond terrine, the intense steamed ginger pudding, or my personal favorite, the glorious mixed berry cobbler with its cinnamon-crumb topping.

Looking for a reason to leave your apartment on winter weekends? How about the Inn's wonderful weekend champagne brunch? Try the magnificent leek and brie omelette and yummy waffles (with fresh berries and pure maple syrup!) that the Inn is justly famous for, and you'll be there, too, rain, sleet or snow.

Trust me, the end of the summer is not the end of the world. Ye Waverly Inn makes sure of that—it's a whole new world of wonder in winter.

Ye Waverly Inn, 16 Bank Street, corner of Waverly Place. 929-4378. Lunch, Mon-Fri, 11:30am-3:30pm; Dinner, Mon-Thur, 5pm-10:30pm, early dinner available; Fri-Sat, 5pm-11:30pm; Sun 5pm-10pm; Champagne Brunch, Sat-Sun, 11am-3:30pm. American Express, Master Card, Visa.



LEAVING ROME CAN BREAK YOUR HEART. WE RECOMMEND YOU STOP FOR REPAIRS.

MANTOVA•PERUGIA•SIENA
PISA•TAORMINA•AGRIGENTO
MILAN•VERONA•RAVENNA
FLORENCE•SAN GIMIGNANO

$599 ROME. Fly Alitalia to majestic Rome and spend three nights in a three-star hotel for only $599, including airfare, airport/hotel transfers, and continental breakfast daily. *PLUS* you can add an extra two nights in any of eleven destinations in Italy for only $99 more. Call your travel agent or ***italiatour!*** at 800-237-0517, or 800-845-3365. **Alitalia**

Price includes round-trip airfare and is per person, based on double occupancy and travel on Alitalia to Rome from JFK, Newark, Boston or Chicago. From Miami, package is 4 nights in Rome for $649 and from Los Angeles, 5 nights in Rome for $799. Travel outside Rome additional. Special 2-day car rental available for $116, including insurance. Prices valid for travel from 11/1/96 (Miami begins 12/1/96) through 12/14/96, and from 12/25/96 through 3/12/97. Government taxes and fees of up to $39 are not included. Subject to availability and flight operation. Full payment required 21 days prior to departure (within 21 days add $25). Cancellation/change of itinerary penalties and other restrictions/conditions apply. Newark flight operates in alliance with Continental Airlines. Alitalia participates in the mileage programs of USAir and Continental and accrual is permitted. Award travel may not be redeemed with this offer.

© 1996 Alitalia

Roth's Rights

Is Claire Bloom just out for petty revenge?; Clearing a stainless reputation; 'Michael Collins' raises hackles.

THESE DAYS I READ ASTONISHING ATtacks against Philip Roth, first from his former wife and then from his former publisher ["Marrying Portnoy," by Peter J. Smith, October 21]. All this petty gossipy dribble sells copy but is so obscenely unfair and so far from the mark that it cannot be left unchallenged, as Philip himself has never left unchallenged any kind of injustice.

I have known Philip for more than 25 years. I was an unpublished writer when I met him, with a manuscript that was too risky in those days to get a contract, a manuscript that was one of the forerunners of a new kind of fiction for women: The subject was a love affair between a brother and sister. He knew what it was, understood all the implications—that a barrier was to be broken in the name of truth. He took the manuscript to his then-publisher, Aaron Asher, and when the book came out, Philip stood by me every step of the way. I am only one of many writers Philip has done this for. His whole life, in fact, has been a reflection of this kind of commitment to what's true, to what's hard to face, and to fighting what's unjust. To read his fiction is to see this. He is one of the great writers of our time, not because he's funny but because he has broken barriers over and over again to free the tortured soul inside that's screaming. These gifts we take from our great artists gladly, but what do we give back? Slander, insult, attack—it's an old story but an unbearable one for anyone who knows Philip Roth.

Frederica Wagman
PHILADELPHIA, PA.

I AM DISILLUSIONED THAT CLAIRE BLOOM, such a fine actress, has become the pathetic person she reveals in her memoir, *Leaving a Doll's House.* It's a tragedy that Philip Roth could submit her to the cruelty he evidently did. It's not surprising, however. Having been married to Roth for as long as she was, Bloom must have realized that he was a man who has never outgrown an adolescent fascination with genitalia and masturbation. From such a man, one can expect almost anything.

Leonard I. Kulseth
KUTZTOWN, PA.

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or 76702.2510@compuserve.com. Please include a daytime phone number.*

En Colère

I WAS RELIEVED TO SEE THAT MY NAME WAS incorrectly represented as "David" in the "Cool Comfort" feature by Rene Chun in the Interior Design issue [October 14]. Relieved, because all the other information I thought I was imparting was also incorrectly represented.

Metal reflects more, not fewer, colors than, for example, water, wood, or stone, because metal is denser than water, wood, or stone. Stainless, as I mentioned, has been used for exterior cladding with great effect by Frank Gehry and others, with various sandblasting techniques to control the sheen and surface quality. As for the story of Frank Gehry's traveling stainless-steel chair, its origin is a mystery to all of us at Donald Kaufman Color. Describing light and surface, and the perceived color results, is tricky. I hope that for future attempts, you will consider employing more-detailed fact checking.

Donald Kaufman
MANHATTAN

Shotgun Wedding

THE FILM *MICHAEL COLLINS* MADE CRITIC David Denby "extremely uneasy," indeed ["Movies: A Violent Birth," October 28"]. "Evidence of sickness," he calls it, and "morally insane." He does not (indeed, he cannot) take exception to the film's historical accuracy—its depiction of Collins as the charismatic and brilliant guerrilla strategist of British-occupied Ireland's war of independence. His extreme unease arises from his perception that the film is a "romance of violence" and as such "will be taken as a poster for continued violence." It will, he predicts, further inflame "the Irish Republic and the Catholic minority in Northern Ireland."

It would have been the height of racist madness for a film critic to suggest that *Gone With the Wind* was "evidence of sickness" sure to inflame every Caucasian soul in Dixie, or that *Viva Zapata!* was a "romance of violence" that would inflame all Mexico, or that *Schindler's List* was "morally insane" and certain to inflame the state of Israel and the Jewish minority in the USA, because, obviously, American Southerners, Mexicans, and Jews are all mature, sensitive, rational moviegoers—unlike "the Irish Republic and the Catholic minority in Northern Ireland."

Sean Kelly and Rosemary Rogers
MANHATTAN

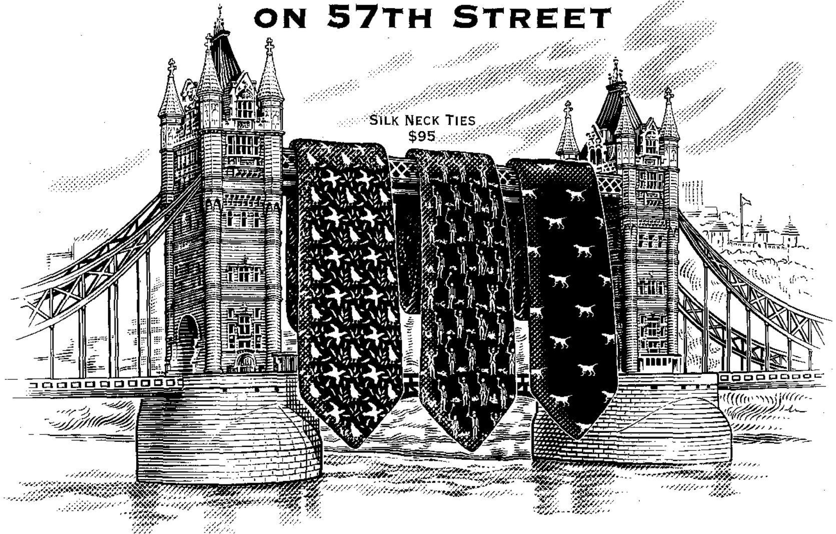
IF I UNDERSTAND DAVID DENBY'S REASONing, no drama or film that presents a George Washington or a Lafayette in a positive light should ever be made. These revolutionaries condoned violence, and this should not be depicted in a favorable light for what Mr. Denby believes are moral reasons. The depiction of Michael Collins will, he is convinced, only enhance the image of the present IRA terrorists and help perpetuate the destruction.

To condemn the moviemakers for idealizing Collins and thus furthering the cause of terrorist IRA is to completely misunderstand this truly great man. You could argue that the whole struggle for independence was a great waste; that the English, in time, would have granted some form of self-rule and the uprising was unnecessary. There are some who honestly don't believe a bloody fight to create the "soul of the nation" was a horrible waste.

There is ample evidence that most of the Irish at the time were not desperate for revolution and that it was the English reaction to the uprising that turned people toward immediate independence. That is one thing. But you cannot deny that a good segment of the Irish had reason to believe that only force would oust the English and that a unique opportunity existed in 1916 for launching the "terrible beauty"—the Easter Sunday uprising.

Collins died a magnificent hero trying to end this violence. To malign his memory would be like denigrating George Washington had Washington personally led the fight against the Whiskey rebels in 1794 and been killed in the struggle. Both revolutionaries fought for their nation's freedom and honor and both wanted the killings and disorder to stop. Criticize other movies that sanctify the IRA killers, but Denby makes a big mistake when he attacks *Michael Collins*.

Mark W. Mooney
QUEENS



VISIT LONDON...
ON 57TH STREET

SILK NECK TIES
$95

BY APPOINTMENT TO
HRH THE DUKE OF EDINBURGH
RIFLE MAKERS

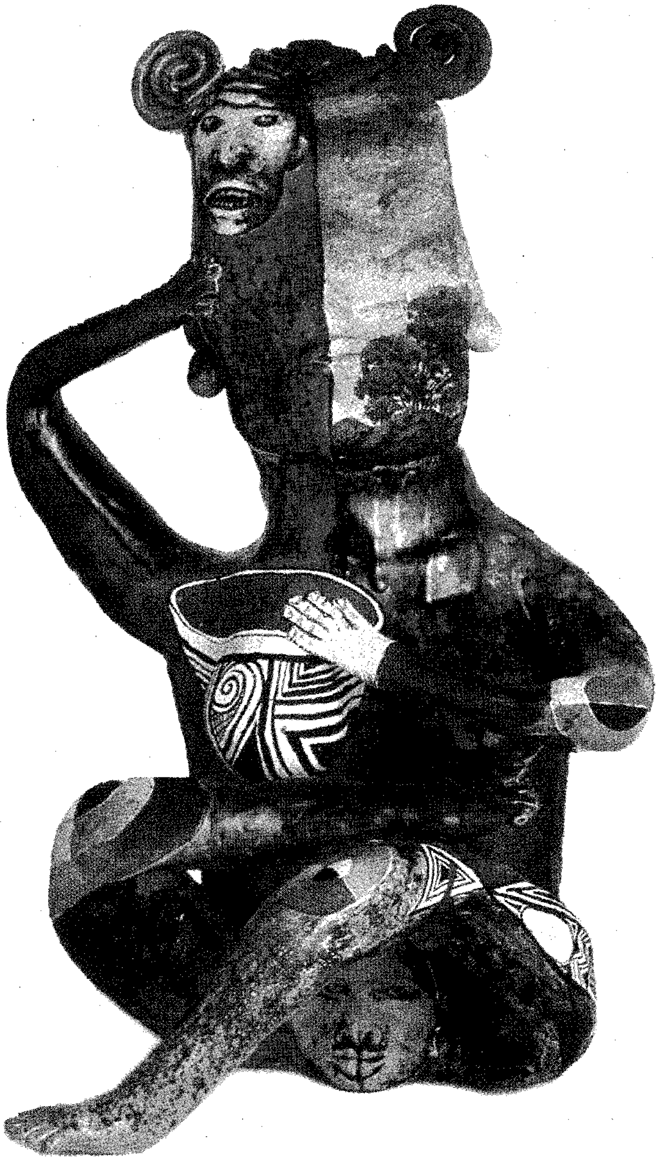
BY APPOINTMENT TO
HRH THE PRINCE OF WALES
SUPPLIERS OF BESPOKE GUNS, SHOOTING
ACCESSORIES & COUNTRY CLOTHING

HOLLAND & HOLLAND
Established London 1835
50 EAST 57TH STREET, NEW YORK, N.Y. (212) 752-7755
FOR INFORMATION PLEASE CALL 1-800-SINCE-1835

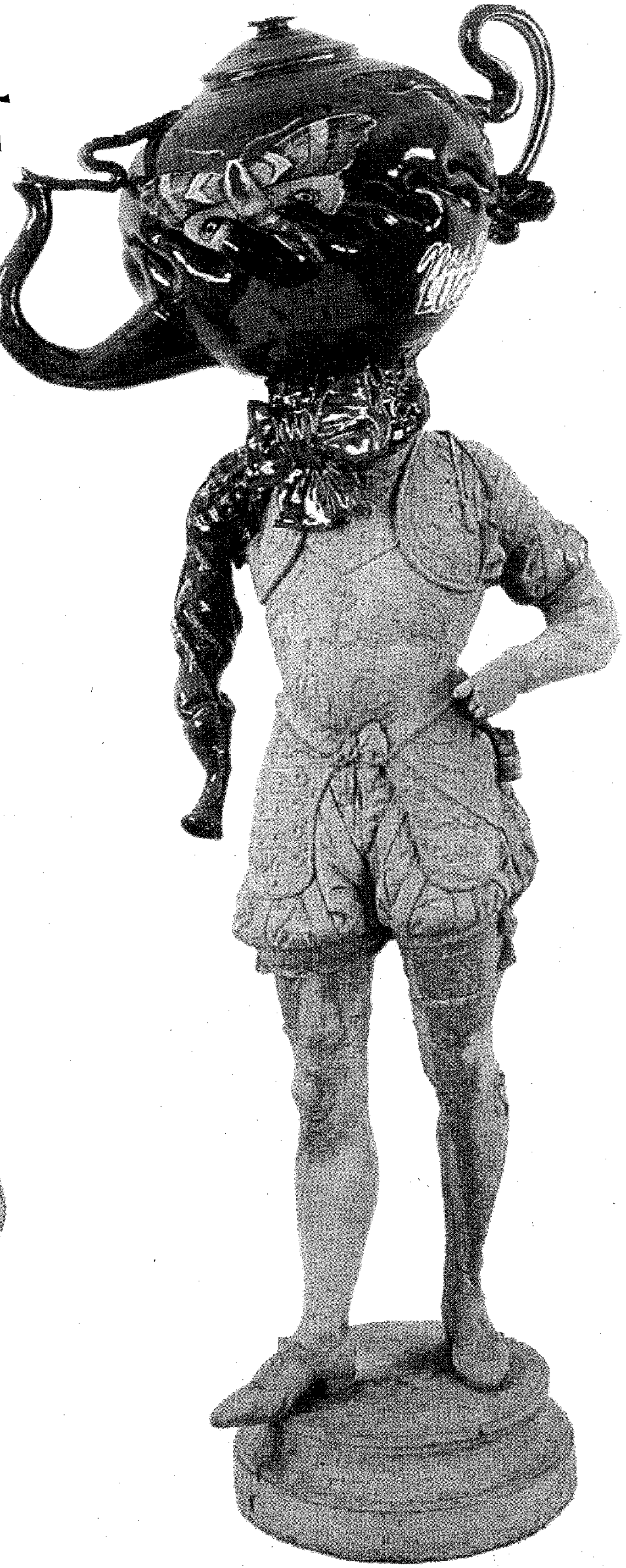
© 1996 SONY CORPORATION OF AMERICA. REPRODUCTION WITHOUT WRITTEN PERMISSION IS PROHIBITED. ALL RIGHTS RESERVED

SONY
it's so new york
the store at madison avenue and 55th street

HANDMADE BUT
YOU CAN'T PUT YOUR
FINGER ON IT.

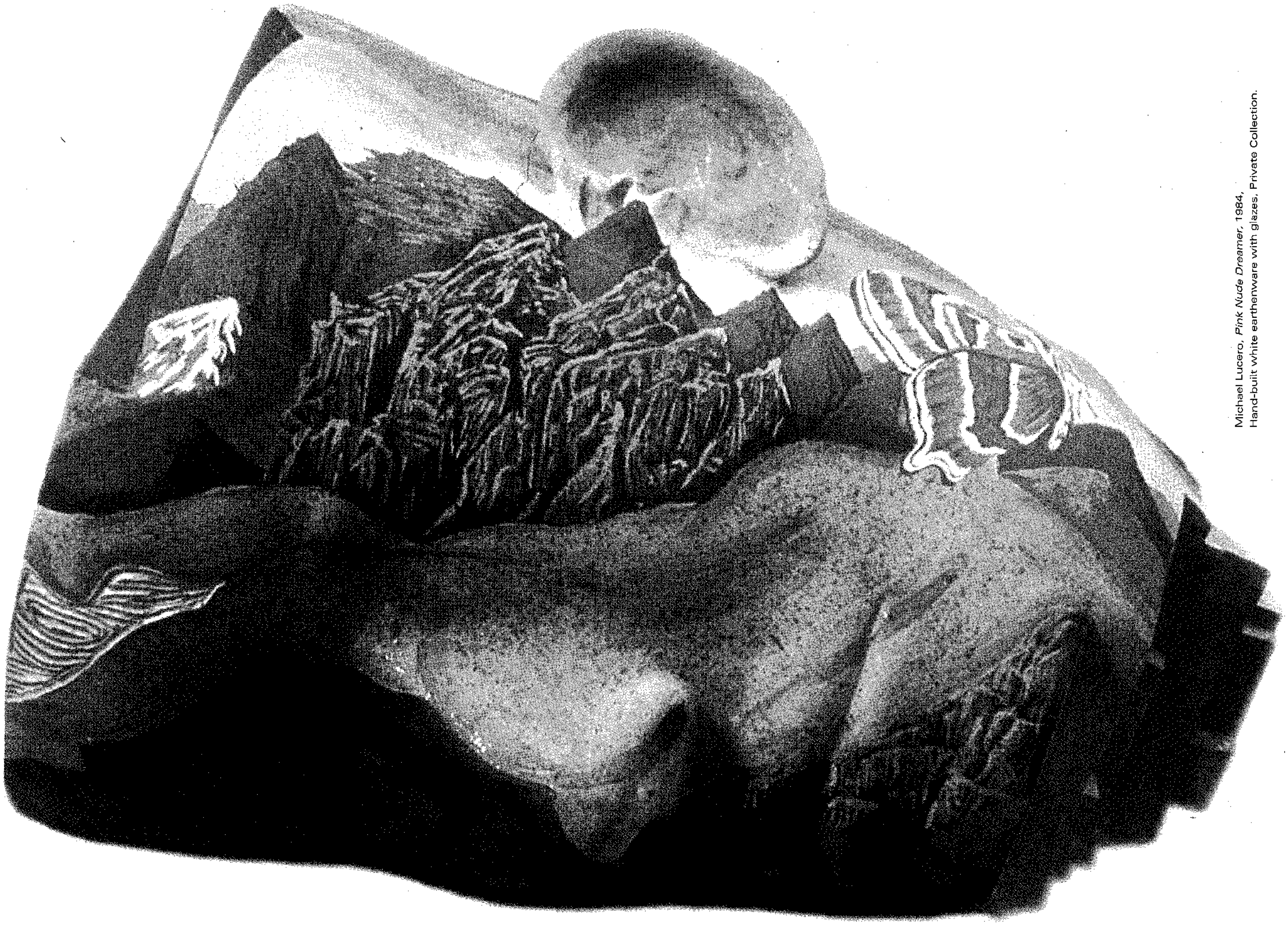


Michael Lucero, Lady with Two Curls *(Pre-Columbus)*, 1991, Hand-built white earthenware with glazes, Private Collection.



Michael Lucero, *Conquistador, (Reclamation Series)*, 1995, Earthenware with glazes & cement, Private Collection.

© 1996 Philip Morris Management Corp.



Michael Lucero, *Pink Nude Dreamer*, 1984,
Hand-built white earthenware with glazes, Private Collection.

Michael Lucero: Sculpture 1976 — 1995

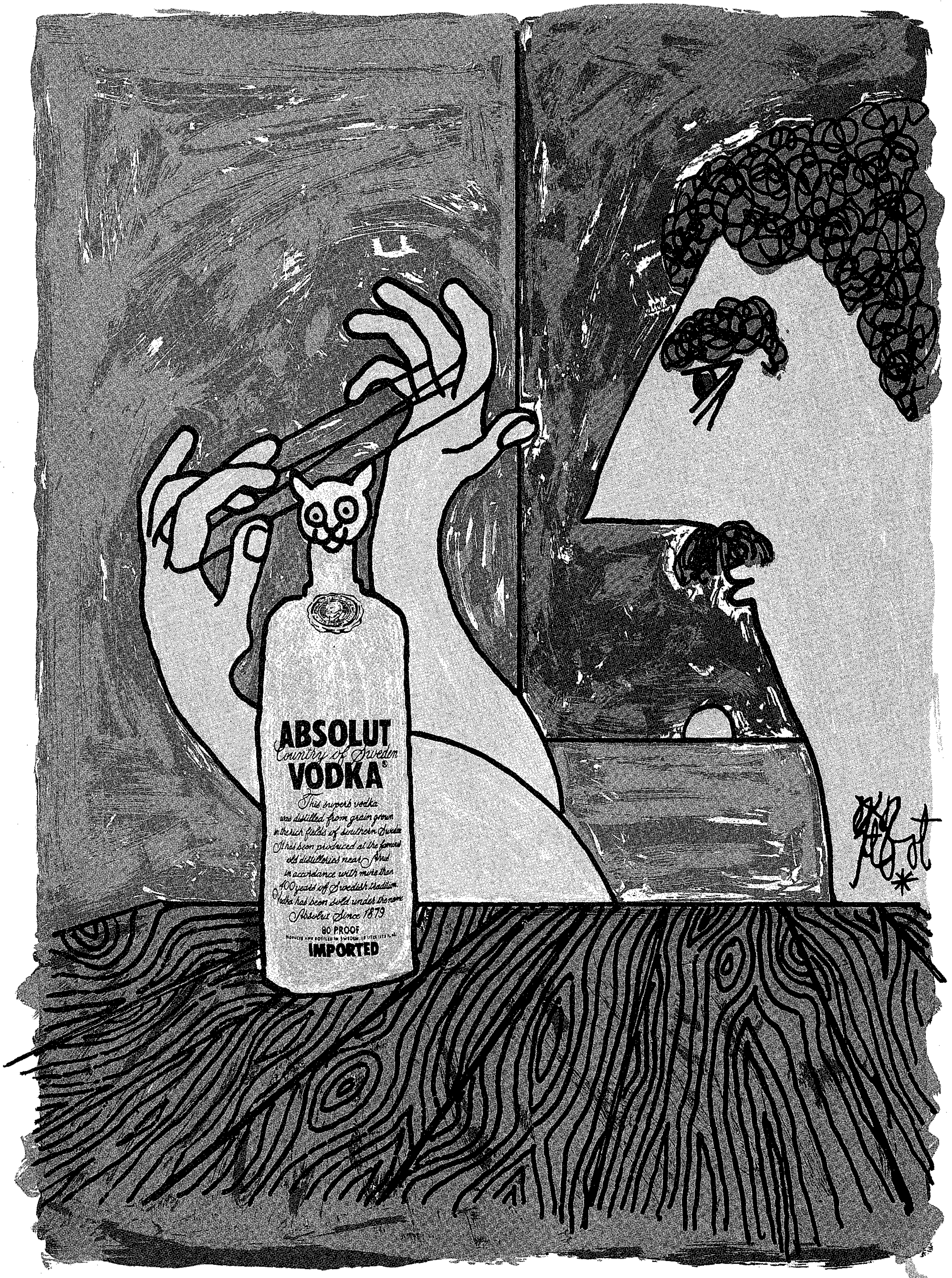
The clay's the thing. Then again, sometimes it's bronze, or an abandoned baby carriage shaped to reshape the way we look at our different selves, our diverse cultures. All from the perspective of a dynamic artist at mid-career, as seen in more than 40 unique sculptures—from mid-70's shard figures to his inspirations in pre-Columbian, Native American, European, African and Afro-Carolinian peoples. Fasten your seatbelt. With the shift from one series to the next, Lucero's explosive visual energy will change our view of the present while keeping a hand in the way we'll forever see the future.

American Craft Museum
October 31, 1996 – February 16, 1997
For Information Call: (212) 956-3535

Supporting the spirit of innovation.

PHILIP MORRIS COMPANIES INC.

KRAFT FOODS, INC.   KRAFT FOODS INTERNATIONAL, INC.   MILLER BREWING COMPANY
PHILIP MORRIS INTERNATIONAL INC.   PHILIP MORRIS U.S.A.


ABSOLUT
Country of Sweden
VODKA
This superb vodka was distilled from grain grown in the rich fields of southern Sweden. It has been produced at the famous old distilleries near Åhus in accordance with more than 400 years of Swedish tradition. Vodka has been sold under the name Absolut since 1879.
80 PROOF
IMPORTED

ABSOLUT VONNEGUT.

ABSOLUT® VODKA. PRODUCT OF SWEDEN. 40 AND 50% ALC/VOL (80 AND 100 PROOF). 100% GRAIN NEUTRAL SPIRITS. ABSOLUT COUNTRY OF SWEDEN VODKA & LOGO, ABSOLUT, ABSOLUT BOTTLE DESIGN AND ABSOLUT CALLIGRAPHY ARE TRADEMARKS OWNED BY V&S VIN & SPRIT AB. ©1995 V&S VIN & SPRIT AB. IMPORTED BY THE HOUSE OF SEAGRAM, NEW YORK, NY. ARTWORK BY KURT VONNEGUT.

THOSE WHO APPRECIATE QUALITY ENJOY IT RESPONSIBLY.

ELECTRONIC REPRODUCTION PROHIBITED

BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

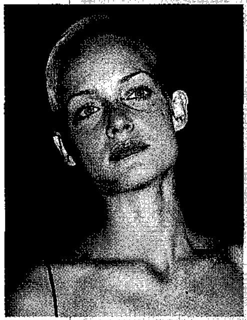
INTELLIGENCER

REITER CAUGHT IN A FOX TRAP?

With the battle between Time Warner and **Rupert Murdoch's** Fox News Channel careening toward the farcical, the mayor's office may be trying to distance itself from any potential fallout. Shaping up as Gracie Mansion's fall gal is deputy mayor **Fran Reiter.** A former television-syndication executive, Reiter was called on to mediate the dispute between the media megaliths. Matters became awkward for Giuliani when Reiter testified in court papers that Fox News Channel head and former Giuliani adviser **Roger Ailes** had personally called the mayor to ask him to intercede for Murdoch. Not surprisingly, the disclosure raised speculation that City Hall was giving Fox something more than a fair shake in its battle with Time Warner. With the Giuliani-Murdoch alliance increasingly in the spotlight, City Hall insiders say the mayor is looking to diffuse matters a bit. Reiter, who reportedly took a hard line in negotiations with Time Warner, flew off on a vacation to Scotland just as matters were reaching a boil. And now, insiders say, she may be looking for alternate employment. "[City Hall staffers] know they're in trouble, so they're setting her up," says someone familiar with the cable conflict. "I wouldn't be surprised if she's on her way out." Reiter, through a spokesman, maintains that she is staying put.

THE SUPERMODEL SLEEPING SICKNESS

Top models may indeed agree to get out of bed for thousands of dollars, but don't even think of asking them to get out of bed too *early.* A startling streak of fashion-week absenteeism began the first Friday, when **Amber Valletta** missed the *Today* show, on which she was set to model Versace clothing. On Monday, **Inez,** citing traffic delays, showed up at 6:15 P.M. for a 4 P.M. booking with Yoehlee. On Wednesday morning, **Kirsty Hume** no-showed for Mark Eisen's show (although she made it to Todd Oldham's show later in the day), and Thursday, neither **Carolyn Murphy** nor **Naomi Campbell** managed to walk the runway for Bill Blass at 11 A.M. "Naomi was to open the show, and we kept trying to get in touch with her," says a Blass insider. "When we finally reached her agency, they explained that she had fallen down and scraped her arm badly." The cut must have healed quickly, because Naomi miraculously made it to Isaac Mizrahi's show that evening. As for the others, "I think food poisoning is going around," surmised a charitable Versace spokeswoman. "These girls are tired," sniffed Hubert Woroniecki of Elite, which represents Amber and Kirsty. "They have worked more in the past five weeks than you and I have in the past year."



Amber Valletta: Ciao, Gianni

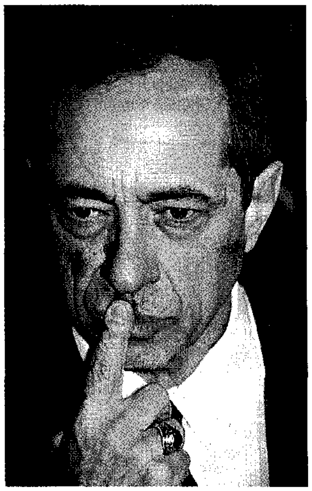
A NEW MISSION FOR MARIO

Talk about writing your way into a new job. The day after **Mario Cuomo's** op-ed "Saving Medicare & Social Security" was published in the *Daily News,* White House chief of staff **Leon Panetta** happened to announce that in his second term **Bill Clinton** plans to address "the long-term health of both Social Security and Medicare." Panetta said that Clinton would probably form a high-profile, bipartisan commission to recommend changes to ensure the solvency of both programs over the coming decades. Just the solution, in other words, proposed by Cuomo in his editorial. Now rumors are rife that Cuomo will head up said commission. "I have been associated with the idea for a long time," acknowledges the former governor. "But I have not talked to the president about who would be on it."

ANOTHER LOVE FOR LIBET JOHNSON

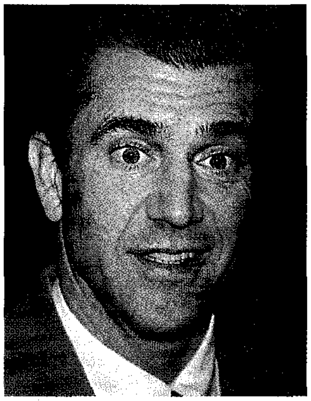
When last heard from, **Elizabeth Ross "Libet" Johnson,** the much-married Johnson & Johnson heiress, had fallen in love with her driver in France and brought him back home. Now the Queen of Millbrook is showing off a new consort at her parties: a South American named **Alvaro Talayero.** She met him this past winter at New York's Red Ball. Evidently, Johnson had already broken up with her chauffeur by that time, because sources say that **Georgette Mosbacher** wanted to fix her up that night with the recently separated **Bob Pittman** (the newly installed chief of America On-Line Networks). Instead, the fortysomething Libet started talking to the twentysomething Talayero, who was seated at her table.

Kirsty Hume: Wide awake



Mario Cuomo: Future commish?

Photographs: clockwise from top right, Robert Fairer/Retna; Daphne/LGI; Barry Talesnick/Retna.



Mel Gibson:
Moonraker

Murder in the Shenandoah Valley
out
TOTALLY PSYCHOTICA
GLAM ROCK'S NEW OFFSPRING
THE MUSIC ISSUE
WHAT IS GAY MUSIC?
QUEEN LATIFAH
VOTE '96

***Out* magazine:**
No fall AMFAR fun

"They've been seeing each other ever since," reports one spy at the ball. "Everyone really wants Libet to be happy," says another friend. "Every time there's a new guy on the horizon, people say, 'Gosh, I hope this is it.' Although people weren't saying that about the driver."

CALLING ALL MEN—SOME, ANYWAY

What happened to the Lavender Ball, the Bergdorf Goodman–sponsored event that was to have taken place during the fashion shows last week? The event was to be an AMFAR benefit held at the newly renovated men's store, chaired by **Sharon Stone** and Dr. **Mathilde Krim** and co-sponsored by *Out* magazine. But when the gay monthly asked that its name be printed on the invite, the store allegedly balked. Two days after the disagreement, *Out* was informed that the event was being postponed because it was "too disorganized." An *Out* staff member says he suspects Bergdorf was uncomfortable at the idea of co-hosting a party with such an *out* organization. But a Bergdorf spokeswoman blames the change of plans on the weather. "We were concerned that the temperature might have been too cold at the end of October," she says. Bergdorf chairman and CEO **Stephen Elkin** maintains that the decision was purely aesthetic. "There were several other sponsors as well. We didn't choose to have them all listed on the invitation. But we still plan to advertise with *Out.* They are fine people."

ARK RESTAURANTS UNLOADS A TRIO

It's been twenty years since **Michael Weinstein's** Ark Restaurant Corp. opened its first restaurant, the Museum Cafe, on the Upper West Side. He has just sold it, along with his downtown joint, Rodeo Bar, to **Mitch Pollack** of One Fish, Two Fish fame. At the same time, Weinstein is on the verge of selling his Columbus Ave. Mackinac Bar & Grill to restaurateur **Stephen Hanson.** "Our business is changing," says Ark exec **Bob Towers.** Ark, among other projects, is now overseeing casino restaurants in Las Vegas and exploring a large-scale project in Times Square. "We can't focus on the smaller restaurants," Towers says, "and we want them to be in good hands."

Additional reporting by Matt Pincus.

Sandy Pittman:
A bum rap?

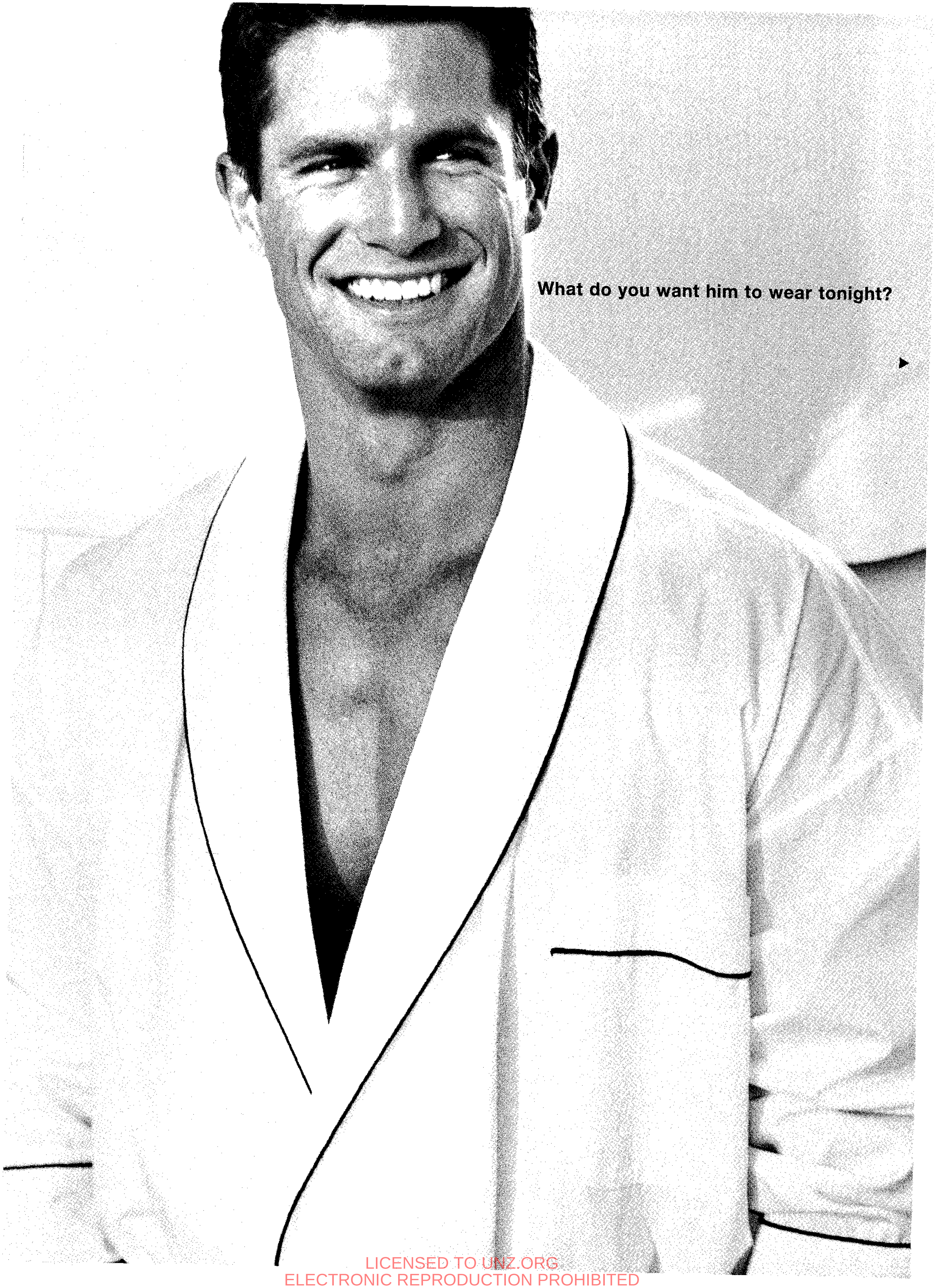
SANDY STRIKES BACK

Some socialites in New York say that A-list mountain climber **Sandy Hill Pittman** has been unfairly cast as an amateur who doomed her Mount Everest expedition to failure this past spring. But those in the climbing community from New York to Seattle aren't so sympathetic. *They* say that Pittman, unnerved by the bad press after a blizzard killed her lead guide, Scott Fischer, and seven others this past May, has responded to the tragedy by lashing out at some of the very people who saved her life. The outburst, according to several sources, came during a recent phone call between Pittman and **Karen Dickinson,** Fischer's partner in Mountain Madness, the company that sponsored the climb. Evidently, Dickinson was lending a sympathetic ear as Pittman complained about how she had been traumatized by the Everest debacle when Pittman began to wonder aloud about the possibility of legal recourse. Could she, in fact, sue some of the people who were talking to the media about her? "It wasn't very serious," Dickinson says dismissively today. "I think I just caught her on a bad day." *Forbes* writer **Jim Clash,** who climbed Kilimanjaro with Fischer earlier in the year and has covered the Everest story for several national publications, sees a pattern in Pittman's behavior. "She's never publicly thanked those who saved her life, and now she's considering a lawsuit against the struggling small company that lost its founder," he says. "If Sandy thinks her life is bad now, wait until the media gets hold of this."

GIBSON OVER THE MOON IN *PREMIERE*

The picture of **Mel Gibson** on the cover of next month's *Premiere* isn't bad, but it's sure to be eclipsed by the image on page 90. Senior editor **Holly Millea** managed to get her hands on a copy of the poster that Gibson made as a gag present for his *Ransom* director, **Ron Howard,** and producer, **Brian Grazer,** and therein lies a tale. Gibson gave them the poster last spring, just before Oscar nominations were announced. (Gibson won Best Director for *Braveheart.*) Using a picture of that famous *Braveheart* scene in which 52 kilt-clad Scottish soldiers moon the English army, Gibson made a mock-up of the FOR YOUR CONSIDERATION Oscar ads that run in the trades every year. BEST MOON SHOT, the copy reads, before presenting FOR YOUR CONSIDERATION such stars as screenwriter Jean-Claude Derriere, actress Sandra Buttocks, supporting actress Katherine Hepbuns, and costume designer Charles Knude. But before the picture could run in the magazine, some of the mooners' more private parts had to be cut out through computer retouching. "I prefer to avoid the term 'cut out' and to say that we darkened some shadows that already existed," says editor **James Meigs.** "There might have been a slight degree of anatomical detail which we wanted to spare our readers." But, Meigs adds, "the original is here, for anybody who wants to stop by the office and see it in its unretouched glory."

Photographs: top left, Bill Davila/Retna; top right, David Allen/LGI.


What do you want him to wear tonight?
▶

Bloomingdale's 1.800.555.SHO

Item # M 46

Which CHANEL fragrance should he choose?
Try them all! ▼

ANTAEUS
POUR HOMME
EAU DE TOILETTE
SPRAY
CHANEL
PARIS
NEW YORK
POUR
MONSIEUR
EAU DE TOILETTE
CONCENTREE
CHANEL
PARIS
NEW YORK
ÉGOÏSTE
PLATINUM
EAU DE TOILETTE
CHANEL
PARIS
NEW YORK

Release
ANTAEUS
POUR HOMME
▼

CHANEL
FOR MEN

GOTHAM

Like a dream, a fantastic dream—Carmine Giuga, of Brooklyn

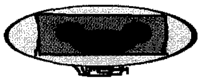
THE FRONT PAGE

Ciao, Mac

New York does lunch with Hollywood.

TOM WOLFE IS PERAMBULATING UPTOWN in his ice-cream suit. A cab speeding up Madison Avenue screeches to a halt and two chicks in sunglasses jump out. They surround him. They are from Hollywood, and they want to turn his next novel into a movie. It doesn't matter that his last novel, *Bonfire of the Vanities,* was made into such a spectacular bomb that the studio that released it almost collapsed. They still want it. Wolfe tells the women from Hollywood that the manuscript for his current novel is already more than 1,000 pages. They still want it.

An actual true story! *All rights available.*



The amnesiac savants from the West are back, having rediscovered that New York is an interesting place. H'WOOD'S MANHATTAN PROJECT was *Variety's* front-page headline last week, accompanied by the inimitable subhead SEEKING MUSE, STUDIOS BINGE ON GOTHAM TALENT. Apparently, the video clerks from Venice Beach are not churning out the high quirk they once were, and "New York has become the red hot spot for studios and producers desperate for source material: books, plays, magazine and newspaper articles or just urban tales." There have not yet been reports of Disney executives' bribing a *Times* employee for a first look at "Metropolitan Diary," but the *Times's* Ron Alexander's phone just rang. "There is a feeding frenzy," a Manhattan producer told *Variety.* "People will buy junk because they're afraid they're going to miss the next *Forrest Gump.*"

Fortunately for Hollywood executives, no New Yorker would ever knowingly sell anyone junk. And this city is just chock-full o' Forrest Gumps. Hardly a day seems to go by, in fact, when a movie doesn't happen in New York City.

SUNDAY, OCTOBER 27: Police ticket an unlocked car parked in front of a fire hydrant on Riverside Drive and discover a duffel bag on the backseat containing 26 kilos of cocaine. *The hapless mooks who went to buy a hot dog must retrieve the car or answer to Christopher Walken.*

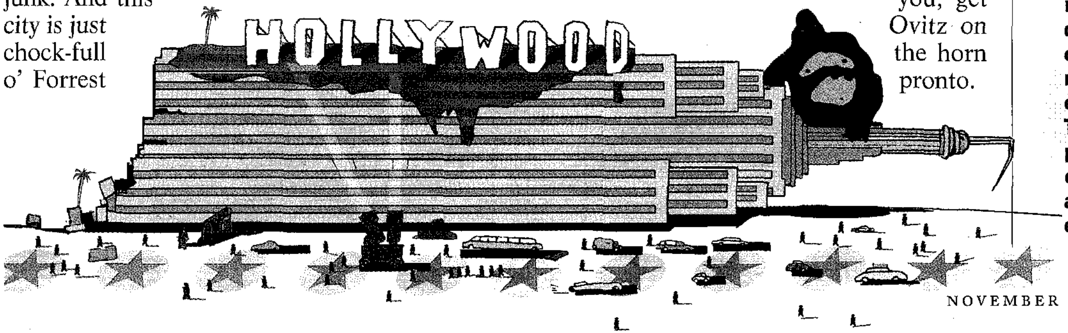
MONDAY: The *Daily News's* Rush and Molloy report that Parks Commissioner Henry Stern snuck his dog Boomer into a reception for Hillary Clinton by telling Secret Service agents it was trained to sniff bombs. *Wacky complications ensue.*

TUESDAY: The Manhattan district attorney charges that ousted carpenters-union chief Fred Devine used members' dues to set up separate suites in a luxury hotel for himself, his wife, and his mistress. *Wild and wacky complications ensue.*

WEDNESDAY: Some of the paper thrown during the Yankee ticker-tape parade turns out to be unshredded confidential city documents. *Workfare litter-picker Sandra Bullock spears a memo she should not have read; nail-biting complications ensue.*

THURSDAY: Sarah Thomas, a 16-year-old English schoolgirl, becomes the runway sensation of the Bryant Park tent shows. *Karl Lagerfeld and Todd Oldham pitch in to help her complete a science project on high-energy-particle physics; international intrigue ensues.*

All of these adventures and more are available to newspaper-reading New Yorkers for as little as 50 cents a day, $7.50 off the regular ticket price. So the next time you see something on the street that thrills, chills, or terrifies you, get Ovitz on the horn pronto.



OFF THE RECORD "This was our mistake," said Rudy Giuliani last week, explaining that bad city planning was to blame for recent traffic jams around the Queensboro Bridge. Was Rudy really admitting error? "No way," a City Councilman told *New York.* "Rudy never admits that he's wrong. The only reason he said anything was because he's trying to prop up John Ravitz's [the Republican assemblyman for the Upper East Side] re-election campaign."

MELTING POT According to a report released by the Centers for Disease Control and Prevention, between 1988 and 1992 New York had more food-borne-disease outbreaks than any other state. "Because of its diversity, the state has some unique problems," says the CDC's Frederick Angulo. "In Buffalo, there were illnesses among African-Americans from eating chitlins, [and there were] very high rates of shigella amongst the Hasidic Jewish communities in New York City, which had to do with their different methods and traditions of washing food."

NOW LET'S HEAR FROM HEVESI "Talk about boring. I bet that the first to duck out would be Channel 9, who would conveniently say, 'We don't have to [show the debates]—we're from New Jersey.' The rest of us would scramble to declare that we had network commitments . . . and would not be able to carry them, either."—The manager of a TV station, responding to the proposal to require all candidates for mayor, public advocate, and comptroller to engage in public debates

Education

GET ON THE BUS

THE DAY BEFORE THE YANKEES WON THE World Series, Joseph Lento, a 34-year-old music teacher and bandleader at Lehman High School in the Bronx, received a phone call. "This is Mayor Giuliani's office," a man said. "We have two questions. Can your marching band play the 'Macarena'? And if yes, would you like to march in the Yankees' ticker-tape parade?"

Lehman's band doesn't know how to march. In fact, Lento says, "this band did not really exist until second semester of last year, when I held an open audition and said anybody with some experience could join." The mayor's aide told Lento that if they couldn't march, the city would be happy to provide them with a flatbed truck to ride in. All they had to do was show up at 9 A.M. in Battery Park with their instruments. (As it turned out, that was not the first phone call the aide had made. "La Guardia School for the Performing Arts turned them down," Lento says with a laugh. "They said they didn't have enough time to prepare!")

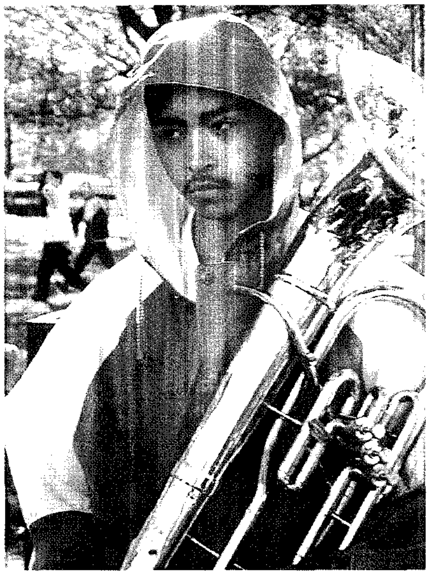
And so at 7:30 A.M. last Tuesday, members of the Lehman High School band filed into the orchestra room. "Listen up, everybody," shouted Lento, who was wearing a blue Yankees jersey and regulation white Yankees baseball pants. "We have to learn a new arrangement on the way down, so let's get going." The teenagers groaned.

At 8 A.M., 40 band members picked up their dented and chipped instruments and piled onto two yellow school buses. The band does not have an official uniform yet, so the kids were wearing a combination of Yankees T-shirts and street clothes. "Mr. Lento is the best," said a clarinetist who had hitched up her blue T-shirt and written the Yankees' "NY" logo with blue felt-tip marker on her stomach. "We're going to Manhattan," said a trumpet player who had "45" (Cecil Fielder's jersey number) etched on one of her cheeks. "So everybody watch their wallets."

Once they reached the Major Deegan, Lento handed out sheet music for "When the Saints Come Marching In." "We're going to learn this the same way we do in the professional arena," he said. "We're going to sing it." After twenty minutes of practice, somebody noticed that the buses, which had been heading south toward Manhattan, were now heading north toward Albany. Lento rushed forward to talk to the driver.

Once the buses were turned around, Lento returned. "We're doing what La Guardia, a specialized music school, is targeted to do," he said proudly. "We're grateful, but I don't have any budget or luxuries. In my opinion, maybe we should get a small portion of La Guardia's budget this term." Now the buses had wandered onto a section of the West Side Highway where only cars are allowed. Lento scrambled forward to warn the driver.

By 9:45, the buses finally reached Battery Park. "What happened to you guys?" a police officer said before rushing them toward the staging area. "The motorcycle brigade will go first," explained a man with a bullhorn. "The mayor will be next. You guys will come after the groundskeepers." A float holding several Yankees arrived, and all the girls in the clarinet section screamed "Andy Pettitte!," dropped their cases, and ran into the crowd.



Prabhakar Sahaedeo of Lehman High School.

By 10:30, Lento discovered that his band was too big for just one flatbed truck. Another truck was pulled up, and he began dividing the players. "Percussion, keyboards, guitars in the first truck!" he yelled. "Horns with me in the second."

Once everybody was aboard, the first truck broke into an unauthorized playing of "La Bamba." Lento, standing in the front of the second truck, reached into his jacket and pulled out a three-foot-long, multicolored telescoping plastic rod with a pom-pom on the end. "Everybody makes fun of my baton," he said, waving it in the air. "But now it's going to come in very handy." NORMAN VANAMEE

SHOT

Lower Broadway, 2 P.M., Tuesday, October 29, *photographed by Greg Miller.*

Law

UNMARRIED TO THE MOB

CAROLYN MONGELLI WAS IN COURT AGAIN recently. This time, she was seeking to have her estranged husband, Louis, found in contempt for failing to pay child support. She wasn't having much success, but not for the reasons one would suspect.

"When do you expect to speak to Mr. Mongelli?" Judge Orazio Bellantoni asked Louis Mongelli's lawyer.

"I can't call my client," the lawyer said. "He calls me. I expected him to call me yesterday. He didn't."

The problem Carolyn Mongelli faces is that Louis Mongelli has technically ceased to exist. He entered the federal witness-protection program in 1994, two years after being convicted of racketeering and tax evasion. Mongelli, a former garbage-hauling baron, is expected to testify early next year in the government's next big Mafia case, detailing the way in which Genovese-crime-family captain Mario Gigante controlled the hauling industry in Westchester and Rockland Counties.

Until that time, he's under the protection of the federal government. Even his lawyer doesn't know where he is; any cor-

Photograph: top, Norman Ryker Vanamee.

A NEW COMEDY SERIES FROM DAVID LETTERMAN'S WORLDWIDE PANTS INCORPORATED

In a
Time of
Cigarettes,
Red Meat,
and
Car Fins,
Emmett & Earl
were just
looking for
a shot
at...
HIGH LIFE

EVERY WEDNESDAY AT 10:30 PM ET/PT
SPECIAL PREMIERE NOVEMBER 9
HBO

http://www.hbo.com ©1996 Home Box Office, a division of Time Warner Entertainment Company, L.P. All rights reserved. HBO is a registered service mark of Time Warner Entertainment Company, L.P.

respondence must be delivered by the U.S. Marshals Service. “This is an impossible case,” says Carolyn Mongelli’s lawyer, Donald Goldrich. “I can’t look my adversary in the eyes and ask any questions.” Asked whether he thinks the government is in effect supporting a deadbeat dad, Goldrich chuckles and says, “Yes.”

The couple was married in 1994 in a closely guarded ceremony at the home of a Dutchess County town justice. The only wedding guests were FBI agents. Lou and Carolyn Mongelli were then moved from New Hampshire to Oregon to St. Louis, where they began their new life as Lou and Carolyn Cordova. By November 1994, Lou had decided that Carolyn, then pregnant with their second child, should drop out of the witness-protection program. By July 1995, he had filed for divorce. “I was just a pawn in the whole thing,” Carolyn says. Lou Mongelli had been married before. After his arrest in 1992, he tried to get divorced from his first wife, but prosecutors feared Mongelli was simply trying to shield his assets. They then allowed the first divorce to go through when Mongelli claimed he intended to marry Carolyn. “This was all to snow the government,” she says.

In August, Judge Bellantoni ordered Louis Mongelli to pay $100 a week in child support. “He hasn’t sent her a nickel,” Bellantoni said in court. A spokesman for U.S. Attorney Mary Jo White says only, “We can’t even comment on whether he’s in the program.”

“I’m trying to split a box of macaroni and cheese between four kids, and Lou Mongelli is eating filet mignon somewhere,” Carolyn Mongelli says (two of her children are from a previous marriage). “I don’t know how [the prosecutors] can sleep with themselves at night.” If Carolyn doesn’t get a fair settlement soon, she plans to get back at her husband’s government sponsors by testifying as a character witness for the defense. “He’s a pathological liar,” she says. ED SHANAHAN

Crime

EAT DRINK MAN LIZARD

“THEY THREW ME IN THE BACK OF A CAR AND started yelling at me!” a man with a shaved head and a pierced tongue says loudly. “They called me names—said I was in big trouble,” he goes on. It’s lunchtime at Virgil’s Barbeque, an upscale Texas-style rib joint in midtown, and 27-year-old Eric Voelker is causing a commotion. He’s wearing a diamond-patterned polyester shirt, and his voice is rising above the piped-in country music. Two men in business suits glance over at his table. Neatly dressed waiters circle him nervously.

Voelker doesn’t seem to notice the attention he’s attracting. Then again, he’s accustomed to people not liking him. For the past two years, he has spent all of his free time collecting unusual and oftentimes unpleasant film clips (autopsy footage, bizarre forties porn flicks) for his public-access show, *Sick & Wrong*, which airs every week on Channel 34 at 1 A.M. Since he began, Voelker has received angry letters from disgusted viewers and a stern warning from the Manhattan Neighborhood Network, his public-access carrier, advising him to tone down the sexual content of his show.

But none of that prepared him for what happened early last month. Voelker was making his weekly tape drop-off at the cable network’s office on East 23rd Street. “A huge guy in a blue vest came up to me and said, ‘Are you that Eric-iguana guy?’ When I said yes, he lunged at me. I started to struggle, and he said, ‘No, wait, I’m

ADVERTISING

Buy One EKG, Get One Free

A woman was hurrying down the steps of a West 14th Street subway station recently when a billboard for St. Vincent’s Hospital caught her eye. THE GUY WHO PUT THE BULLET IN MY HEAD WASN’T NEARLY AS ACCURATE AS THE GUY WHO TOOK IT OUT, read the words underneath a photo of a man’s face. The woman paused, uttered one word—“Creepy”—then continued her descent.

Beth Israel’s commercial for rectal exams.

Many New York hospitals used to disdain advertising. “It wasn’t that important to woo clients in a heavily regulated environment,” says Ken Raske of the Greater New York Hospital Association. But since the passage of a statewide health-care act deregulating the rates at which hospitals are reimbursed, competition—already fierce—has increased, as has the number of ads hawking brain surgery and chemotherapy like so many household products (see below). Not everyone in the medical community is thrilled with the changes. “Advertising is tacky,” says an administrator at a top Manhattan hospital. “But we have little choice but to hop on the bandwagon.” DAVID WALLIS

BELLEVUE HOSPITAL “I’m alive today because of Bellevue,” says a beaming elderly black woman in a straw hat. “It’s a public-education campaign meant to highlight the wonderful range of services available at public hospitals,” says Jane Zimmerman, director of communications. “Obviously, Bellevue wants to get away from its image as a psychiatric hospital,” says one media strategist.

STATEN ISLAND UNIVERSITY HOSPITAL “If you or a loved one have a brain tumor, you’ll recognize these terms: brain metastases, meningiomas,” begins a radio ad for a controversial procedure called stereotactic radiosurgery. Dr. Gil Lederman, director of radiation oncology at SIU, says, “Our ads are accurate; they do not mislead. We don’t have Isaac Stern saying, ‘They saved my left hand.’ ”

HOSPITAL FOR JOINT DISEASES “I’m Gloria Estefan. When I had my accident, love saved me . . . the love of my husband, my fans, and the loving care of the doctors, nurses, and team of specialists at the Hospital for Joint Diseases.” HJD spokesman Peter Ferrara admits celebrity sponsors are rare in the medical field, but “Gloria has a reputation for only backing causes she wholeheartedly believes in,” he says.

LENOX HILL HOSPITAL “If we can keep the New York Jets running, just think what we can do for you,” says Lenox Hill’s recent print ad, completed before the season started. Unfortunately for Lenox Hill, the highly injured Jets are now at 1-8. “Fans don’t equate a losing team with the quality of care provided,” says Philip Rosenthal, the hospital’s VP of operations. “We’re proud of our relationship with the Jets.”

BETH ISRAEL MEDICAL CENTER A TV spot for Beth Israel shows people pulling down their underwear. “There are 138,000 cases of colorectal cancer each year. Don’t let modesty get in the way. Get checked!” says a voice-over. Explains Kathleen McGovern, VP of pubic affairs and marketing: “People aren’t comfortable with rectal exams and don’t want to think about hospitals when they’re feeling well. We thought we’d try to break through the clutter on TV and have a little fun.”

IN THE TIME IT TAKES YOU TO READ THIS AD ABOUT SERVICE, YOU COULD CHECK YOUR BALANCE, TRANSFER FUNDS AND GET AN UPDATE OF YOUR LAST FIVE TRANSACTIONS. NOW THAT'S SERVICE.

Whether you use the branch down the street or an ATM in Maine, thanks to our interstate banking program, Fleet can give you more access to do more things with your money than anyone else. So no matter what your banking needs, Fleet can provide easy solutions. Call 1-800-CALL-FLEET (1-800-225-5353) or stop by the nearest branch.

Fleet

EQUITY LINES • MONEY MARKET ACCOUNTS • 2100 ATMs • 1200 BRANCHES

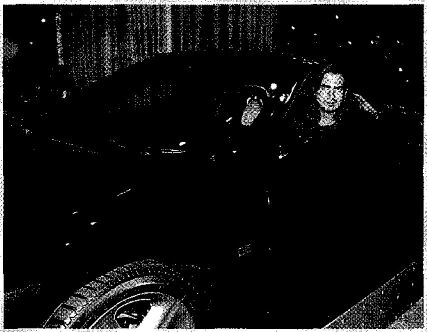
Equal Housing Lender. Member FDIC. Fleet is a registered mark of Fleet Financial Group, Inc.

THE SCENE

Car Talk

At the General Motors showroom for the unveiling of five custom-designed vehicles, to benefit Concept: Cure.

By Ariel Kaminer
Photographed by Patrick McMullan



Mark Eisen in his custom-designed Camaro Z28.

"I BELIEVE WE HAD A HUGE PARADE today," Fern Mallis, executive director of the Council of Fashion Designers of America, said last Tuesday to a group of similarly preoccupied garmentos. "But that was downtown, and it doesn't compare to what's been going on in Bryant Park." It was fashion week, after all, during which brief moment the rag trade really can seem like the mightiest force in the land, able not only to dwarf mass public demonstrations but even, as tonight's ceremony indicated, to colonize other industries in a single bound. "We thought, why not let some of our designers have a go at working with GM's designers?" Mallis recalled.

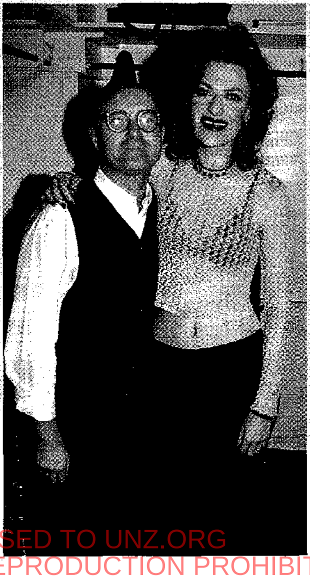
"I love cars anyway, so it wasn't that difficult," shrugged Richard Tyler, who, along with Todd Oldham, Anna Sui, Mark Eisen, and Nicole Miller, had tweaked the interiors and paint jobs of five standard GM models, to be auctioned for charity. (Anna Sui had painted her Yukon the same intense purple as her nails.)

It had been as easy as that. For though automobile-makers may have a few advantages—a series of degrees in engineering, for example—they still stand to learn a lot from the titans of Seventh Avenue, who were draped in black and saying things like *The models today had hips,* while the car guys, in big-shouldered American-cut suits, were earnestly shaking people's hands and calling them *ma'am.*

The inter-industry collaboration was an odd one, but somehow, as they say in the trade, it worked. "For a lot of people who think the fashion industry is superfluous, this really does a lot to elevate the industry, in terms of its economic impact and respect," said Mallis.

"This is about finding a way to engage people in our products. And more important," noted GM vice-president Phil Guarascio, getting in a plug for the evening's charity, "in Concept: Cure." Message: They care. "It's a win-win-win combination," he said with a big, midwestern smile.

Top, Jack Dafoe, Miuccia Prada, and Willem Dafoe at the opening of the Prada store. Above, John Badham, Thierry Mugler, and Veruschka at the Waldorf-Astoria party for David LaChapelle's *LaChapelle Land.*



Above, Chrystelle, Richard Elms, Eartha Kitt, Ingrid Seynhaeve, and Patricia Velasquez at the twentieth-anniversary party for Liz Claiborne. Near right, Demi Moore congratulates actress Mel Gorham on her 37th birthday. Far right, Phil Collins and Sandra Bernhard backstage at Radio City Music Hall for *GQ's* "Men of the Year" awards.

a cop!' " Voelker says, rapping his meaty fingers through an onion ring. "Then he arrested me," he says. "And all I did was make myself dinner."

In fact, on the August 1 episode, Voelker cut the heads off three live, bright-green iguanas with a large, serrated kitchen knife. Then—punctuating his actions with exclamations like "This is sick" and "Oh, my God"—he carefully pulled their skin off, marinated them in barbecue sauce, cooked them on a grill, and ate them.

"I was so sick of people who are like, 'I'm for animal rights, I'm a vegan, blah, blah, blah.' But then they're wearing a pair of Gucci leather shoes and saying, 'Let's go to McDonald's,' " Voelker explains, shaking a half-eaten barbecued rib for emphasis. "I thought that by killing the iguanas on the show and eating them, I could drive home some sort of message." Just then, the waiter turns to Voelker and says icily, "Can I get you anything else?"

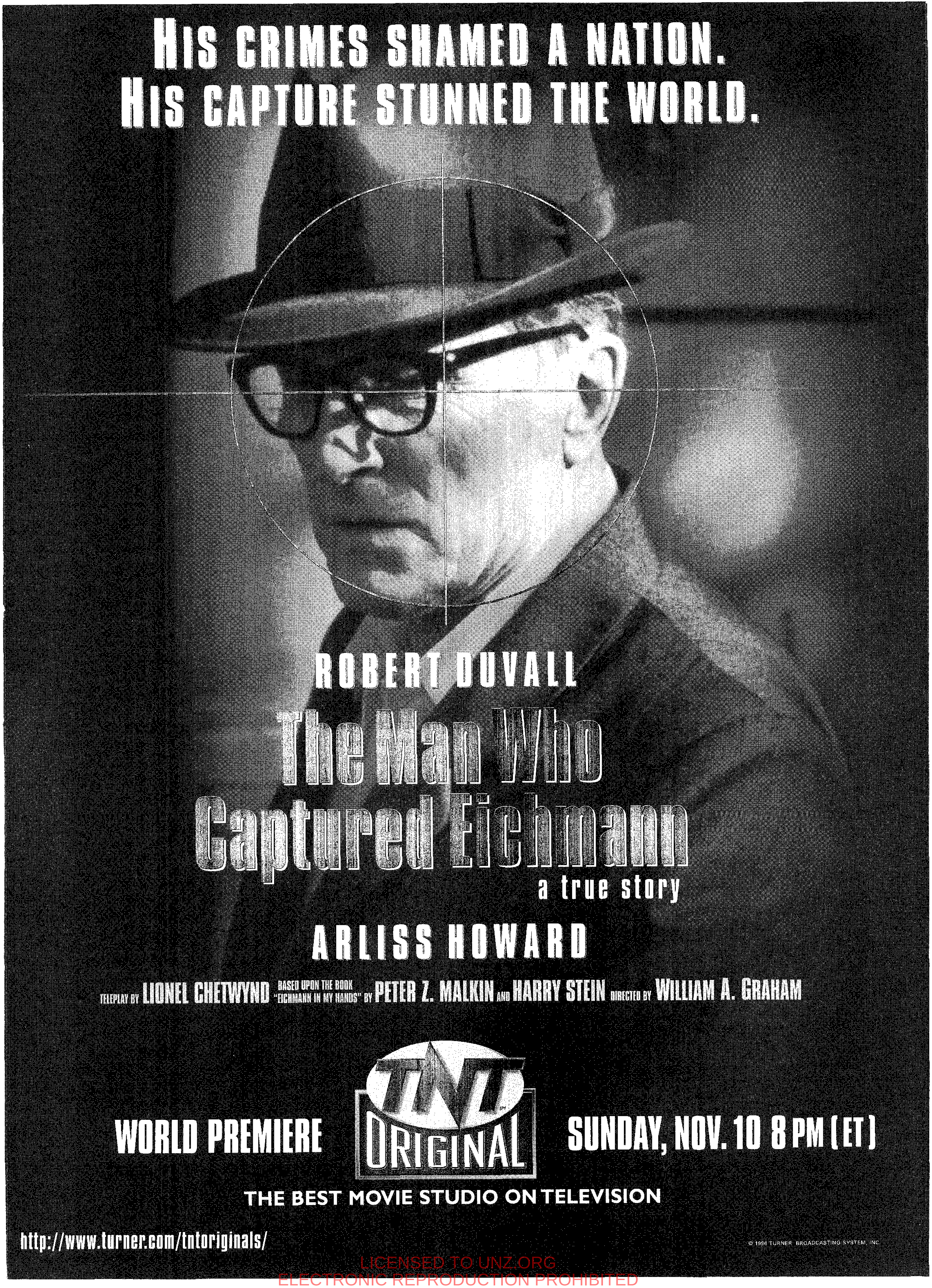
Voelker was put into a car and driven to Brooklyn's central booking office, where he was given a desk-appearance ticket. As he was being arrested by officers from the ASPCA, which had received complaints about his show and set up a stakeout, an assistant district attorney and a Brooklyn detective went to his apartment and confiscated his two cats. "I've had one of those cats for eight years, and I just got the other," Voelker says. "I miss them." At the arraignment later this month, Voelker will be charged with three counts of cruelty to animals and one count of possession of a half-ounce of pot. The district attorney will not discuss his case, but Jeffrey Fracé, a spokesman for the ASPCA, says, "He was in violation of anti-cruelty laws, which say you cannot unjustifiably injure or kill an animal."

"I actually love animals," Voelker counters, picking expertly at a chicken breast. "I'd never killed anything in my life before the show." He takes a sip from his beer. "The whole idea was to show the horror of an animal being killed and eaten. In Thailand, they call iguanas 'tree chickens,' and they eat them all the time. Why is what I did any different?" The two men in suits pay their bill and leave. The waiter, who has left four tables around Voelker open, walks over and says, "I'll take your check whenever you're ready."

The ASPCA's Fracé thinks the D.A. has a strong case. "Voelker was not interested in conveying culinary advice," he says. "As the title *Sick & Wrong* suggests, he only does things for shock value. This was the equivalent of an animal snuff film."

Outside the restaurant, Voelker is upbeat. "I've been trying to shoot a slaughterhouse for years, but nobody would let me in," he says happily. "Now a friend of mine's uncle who heard about my arrest is going to let me shoot his pigs being killed."

NORMAN VANAMEE



HIS CRIMES SHAMED A NATION.
HIS CAPTURE STUNNED THE WORLD.

ROBERT DUVALL

The Man Who
Captured Eichmann
a true story

ARLISS HOWARD

TELEPLAY BY LIONEL CHETWYND BASED UPON THE BOOK "EICHMANN IN MY HANDS" BY PETER Z. MALKIN AND HARRY STEIN DIRECTED BY WILLIAM A. GRAHAM

WORLD PREMIERE TNT ORIGINAL SUNDAY, NOV. 10 8 PM (ET)

THE BEST MOVIE STUDIO ON TELEVISION

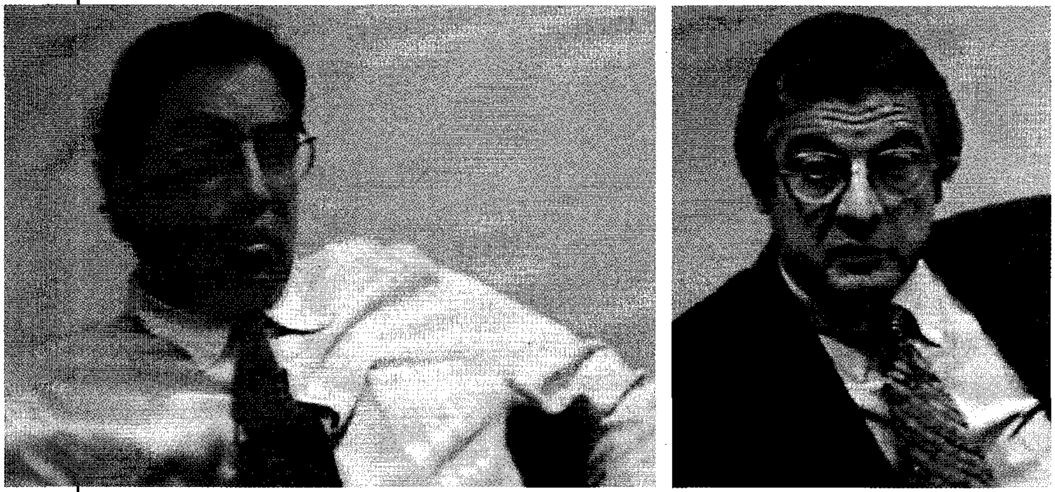
http://www.turner.com/tntoriginals/

© 1996 TURNER BROADCASTING SYSTEM, INC.

CITYSIDE JOHN CONNOLLY

Trading On a Badge?

Why did NYPD deputy inspector "Uncle Charlie" Luisi take the Fifth in a legal mess involving an "escort," a rich gun dealer, and reporters John Miller and Mike McAlary?



Gun dealer Michael Zerin brought in the law to get at his "escort" lover. Officer Luisi helped him. For what price?

THE MAN HAD BEEN IN A WITNESS box many times before, but now he looked distinctly uncomfortable as attorney Nina Epstein stepped up and asked him to identify himself.

"My name is Deputy Inspector Charles Luisi," he replied, "and my business address is the New York City Police Department, No. 1 Police Plaza."

The case in question was a bigamy-and-harassment suit brought by Stacey Miller, a $400-per-hour "escort," against Michael Zerin, one of the city's biggest gun dealers and Miller's former lover. The story seemed tailor-made for the tabloids, and both Mike McAlary and John Miller had run with it early. Manhattan district attorney Robert Morgenthau's office was investigating mob involvement in the escort service where Stacey Miller worked.

As one of the NYPD's major ammunition suppliers, Zerin had known Luisi for years. Now Epstein, Stacey Miller's attorney, was focusing in on Luisi's dealings with Zerin.

"On the advice of my counsel," said the 36-year NYPD veteran, a short, stocky man with just a touch of gray in his thick black hair, "I invoke my Fifth Amendment privilege and decline to answer."

As Epstein bore in, questioning Luisi about some trips he had taken that were billed to Zerin's credit card, the gun dealer's attorney, David Breitbart—wearing his usual Ermengildo Zegna suit—kept springing out of his seat to object but was repeatedly overruled. In all, Luisi took the Fifth seven times.

It was a humiliating way for any police officer to end his career, but Luisi was not just any cop; he was a deputy inspector. A number of years ago, Luisi had even been on the cover of the *Daily News Sunday Magazine,* portrayed as a hero cop. He is the highest-ranking New York police officer in recent memory to take advantage of his Fifth Amendment privileges. On restricted duty because of a back problem and having filed for retirement, Luisi, by pleading the Fifth, may have jeopardized a generous disability pension currently under review by the pension board.

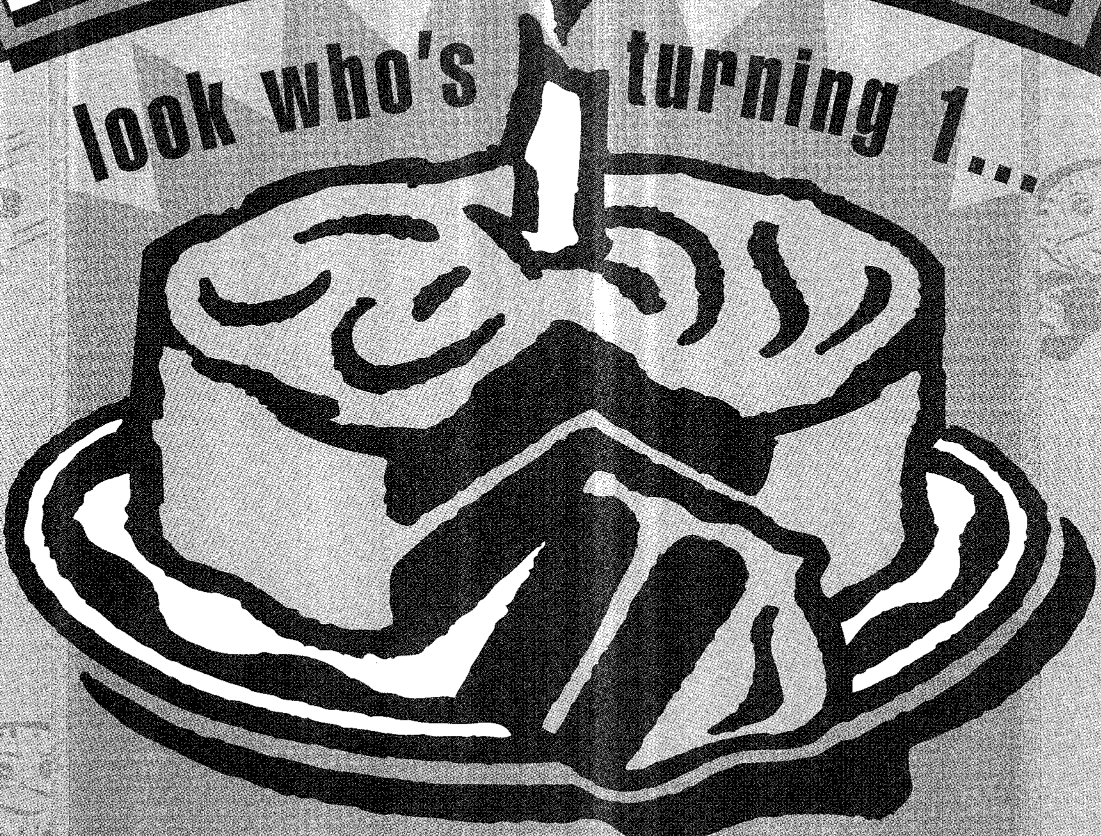
IN PRESS ACCOUNTS, LUISI HAS SEEMED TO be a bit player in the byzantine intrigue involving the gun dealer and the prostitute, a bizarre, real-life reinterpretation of the *Pretty Woman* story. But in fact, the courts and the tabloids would likely never have heard of Stacey Miller had Luisi not pulled the strings. Zerin admitted in court papers that after he and Miller had a falling-out, he went to "Uncle Charlie" Luisi, his good friend in the Police Department, to help him put some heat on his errant escort girlfriend.

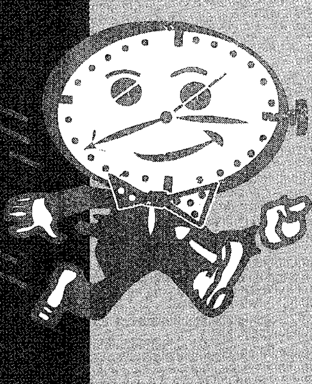
Luisi, in turn, apparently used his influence to get Morgenthau's office to initiate an investigation into her activities, targeting the possible mob ties of the escort service she worked for. He also appears to have brought the story to his friend John Miller, the WNBC reporter who was formerly the NYPD's communications director, and also to the *Daily News's* Mike McAlary. In return, it may be that Luisi, a gun collector who has traded guns with Zerin, received free trips from Zerin to Canada and the Caribbean for himself, his wife, and his son, Charles Jr., a police lieutenant. Zerin says he was reimbursed. And when asked why he went to the D.A., Luisi would say only, "I gave the information of a crime to the proper authorities."

The case broke last December. Viewers of WNBC-TV's eleven o'clock news were treated to a story of sex, the mob, and money laundering, with star reporter John Miller describing the seizure of the records of a purported $10 million–a–year Upper East Side call-girl operation controlled by the Genovese crime family. The next day, McAlary weighed in on the *Daily News* front page with a story titled THE MOB AND THE LIMO LOVE SCAM.

McAlary went on to applaud the invaluable help the Manhattan D.A.'s office had received from a "wealthy Manhattan businessman" in breaking the sex ring. The businessman was described as the heartbroken husband of a call girl whom he loved, only to lose her when she went back into the escort service. He justified his whistle-blowing by telling McAlary, invoking the mob, "Until I turned that stuff over, I was afraid I would be killed."

The businessman, of course, was Michael Zerin. Zerin is the owner of Zermo Firearms, which has numerous multi-million-dollar supply contracts with police departments around the state. In the summer of 1994, Zerin called the Crown Club escort service, a company he had patronized in the past. Crown sent Stacey





HAPPY BIRTHDAY

look who's turning 1...

OLD NAVY
CLOTHING CO.

18TH & 6TH

don't miss the birthday party...

Friday, Saturday, & Sunday, November 8th - 10th at Old Navy 18th & 6th, Manhattan

special birthday events: **Beat the Clock**

- it's your chance to win the incredible Beat the Clock 101-second shopping spree sweepstakes— register now through Saturday, Nov. 9th— then come watch the three frenzied winners Beat the Clock live on Sunday starting at 7:30 p.m.
- receive a Party Favor with any purchase all weekend long (while supplies last) – your chance to win $1,000 cash, tickets to the New York Knicks, or other fabulous instant-win prizes
- plus, entertainment for kids on Saturday & Sunday

1-800-OLD-NAVY

No purchase necessary to enter the sweepstakes or instant-win game. Must be U.S. resident 10 years or older to enter. All Beat the Clock shopping spree entries must be received by the close of business on 11/9/96. Shopping spree winners must be available to play Beat the Clock at Old Navy 18th & 6th at 7:30 p.m. on 11/10/96. Winners will be notified by telephone. See posted rules for complete details. Void where prohibited.

"Tiffany" Miller, a leggy 30-year-old blonde. According to both, they hit it off, and in a week they were lovers, sans escort fee. (She testified that the two had sex only after he had bestowed on her a $14,000 Bulgari diamond ring.) Miller soon moved in with Zerin, a hefty, ruddy-faced, hard-drinking 39-year-old. In January 1995, they flew to Las Vegas to attend a gun convention, and at 1 A.M. on January 21, they took marriage vows in the Little White Wedding Chapel.

So there was a wedding; but whether or not there was a legal marriage is a separate question. Zerin contends that he was drunk and drugged and remembers nothing of the marriage ceremony. To support that claim, he trots out a videotape of the service that, he maintains, shows he doesn't know what he was doing (though on the tape, Zerin does not look noticeably different from when this reporter interviewed the gun dealer at his shop earlier this year). Miller says that not long after the wedding, she learned Zerin was still legally married to his first wife, to whom he sends $5,000 a month as support for her and his two children.

The couple managed to stay together until May, when, Miller contends, Zerin's abuse, including an attack that sent her to a plastic surgeon, forced her to move out. Zerin says that he would not tolerate Miller's resuming her escort career. Whatever the reasons, contemporaneous with her moving out, Miller gave Zerin a $2,500 check as payment for a Rolex watch Zerin had given her. When the check was returned to Zerin marked STOPPED PAYMENT, the gun dealer filed a criminal complaint against Miller with First Precinct detectives, who referred him to civil court. That's when Zerin turned to his good friend "Uncle Charlie" Luisi for help.

"Zerin wanted Stacey back," says one attorney involved in the case, "and he thought that the threat of arrest would force her to seek his help with his friends in the Police Department." Instead, Miller sued Zerin.

Luisi took Zerin to meet with some of Morgenthau's detectives at a coffee shop, and had Zerin produce credit-card receipts, including some of his own, he had taken from Miller that showed her services were billed to a company named A Elegant Limousine. The spin they put on the story was that the limousine company—owned by Joseph Cirruzzo, a reputed associate of Anthony Lanza, himself a reputed associate of the Genovese mob—was laundering money for Crown Club escort service.

The D.A.'s office doesn't ordinarily investigate prostitution cases. But the mob connection was irresistible, even though, says one source close to the investigation, the D.A.'s office has "known of the allegation of Luisi's doing 'favors for favors' in the past."

Michael Zerin's American Express–card receipts show numerous charges for first-class airfare as well as for deluxe accommodations at Puerto Rico's El San Juan hotel for Luisi and his wife, Janice. There are also airline charges for Luisi and his son to fly to Canada for a hunting trip. Zerin testified that they were charged to his account because he had better relations with the travel agent, and claimed Luisi had reimbursed him.

Luisi's questionable relationship with Zerin apparently predated the Stacey Miller incident. "During the city's cost-cutting period," says an officer who has worked with Luisi, "Luisi's department car was taken from him. Inspector Luisi introduces me to Zerin, who tells Luisi—in front of me—'Charlie, I rarely use my Lexus, so you take it.' Later that night, I had to drive Luisi to Trump Tower garage, so that he could pick up his new car."

There was a certain synergy in Luisi's relationship to John Miller, though Miller says there was no quid pro quo. "Luisi would leak stories to Miller, and Miller would make him look good on TV," says an officer who used to work with him. "When Bratton became commissioner, Charlie had, for a time, a pipeline into Bratton." But some sources say he had fallen out of favor with Bratton, and gave Miller the inside story of the Crown Club case in hopes Miller would put in a good word for him with the police commissioner.

Recently, Morgenthau has been putting witnesses involved with Crown Club before a grand jury. "There definitely will be indictments for money laundering and credit-card fraud," says one source.

Lately, Zerin has feuded with his press accomplices, accusing McAlary and Miller of threatening to identify him as their source unless he cooperated—journalistic blackmail, essentially. He also accused McAlary in court of stealing a picture of Stacey Miller for the story from Zerin's Trump Tower apartment. McAlary, said Zerin, is "not to be trusted." Stacey Miller's suit ended in a $11,100 judgment against Zerin two weeks ago.

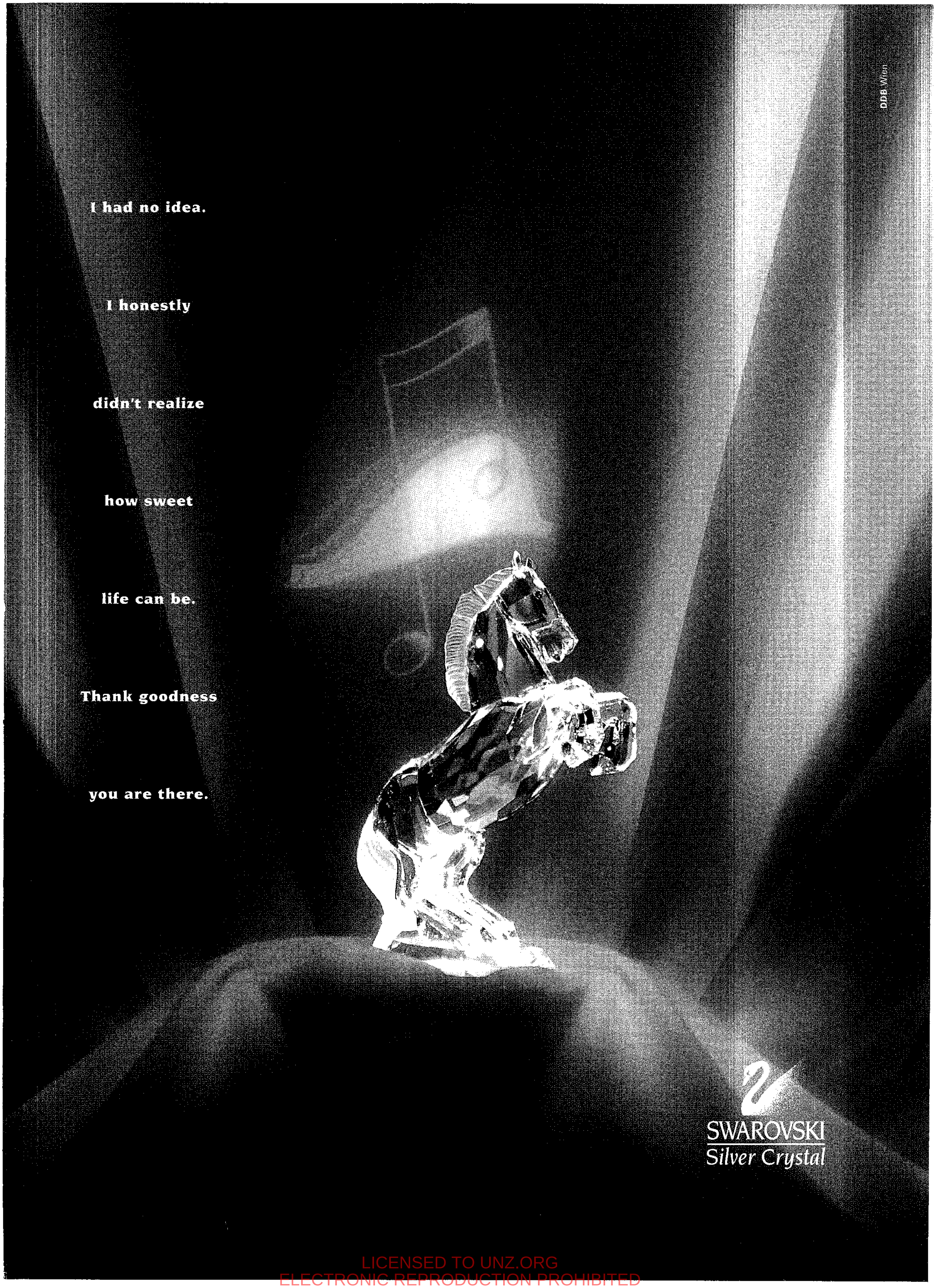
In light of recent events, Morgenthau's office has initiated an investigation of Deputy Inspector Luisi. When I asked an investigator whether it would be completed before Luisi is granted his very generous pension, the aide simply shrugged.

SWAROVSKI
SILVER CRYSTAL
Authorized Retailers

NEW YORK

Albany
Grandma's Country Corner
Macy's
Pearl Grant Richman's
Amherst
Jenss
Astoria
G & L Imports
Babylon
McCrystal's Crystals & Collectibles
Bayshore
Macy's
Tiny Treasures
Brooklyn
Casa del Corredo
Dalmazio Imports
Il Telaio
Buffalo
Andrew's Collectibles
Centereach
Classic Gift Gallery
Clifton Park
Wit's End Giftique
Commack
Consumer Corner Giftware
East Patchogue
Patchogue Floral
Elmhurst
The Gift Source
Fishkill
Country Gallery
Flushing
Julian & Karen's
Garden City
Bloomingdale's
Macy's
Glendale
Sogno Di Sposa
Great Neck
Marel Gifts
Hunter
Corner Collections
Huntington
Macy's
Huntington Station
Peter Andrews
Presents of Mind
Tiny Treasures
Lake Grove
Hempstead China
Macy's
Tender Thoughts
Latham
Daydreams
Little Neck
Mr. China
Lynbrook
Lyn Gift Shop
Manhasset
Macy's
Massapequa
Macy's
Pagoda Imports
Premio Gifts
Merrick
The Limited Edition
Monticello
Elegante II
Nanuet
Macy's
New Hartford
Harris Bros.
New Rochelle
Leonard Talner Jewelers
New Springvale
Macy's
New Windsor
Classic Fine Gifts & Collectibles
New York City
Anand India Shop
Bloomingdale's
Edwardo Galleries
Golden Nugget Jewelers/World Trade Center
Macy's/Herald Square
Niagara Falls
Morey's Jewelers
Peekskill
Crompond Country Store
Poughkeepsie
Collectibles Ltd.
Rego Park
Macy's
Metropolitan House
Rock Hill
Gallery of the Lakes
Rockville Centre
Imperial China
St. James
The Plate Cottage
Scarsdale
Roadside China
Scotia
Schenectady Mayfair Jewelers
Smithtown
Shanah's Gifts
Spring Valley
Collectibly Yours
Staten Island
Casa D'Oro Jewelers
Island Treasures
Syracuse
Michelle's
Vestal
Van Cott Jewelers
Victor
Jenss
Lock, Stock & Barrel Gifts
Westbury
Fortunoff
West Hempstead
China Connection
White Plains
Bloomingdale's
Macy's
Prestige Collections
Williston Park
Peter Andrews
Yonkers
Mont Royale
Prestige Gifts

For additional retailers, please call 1-800-426-3088


I had no idea.
I honestly
didn't realize
how sweet
life can be.
Thank goodness
you are there.
SWAROVSKI
Silver Crystal
DDB Wien

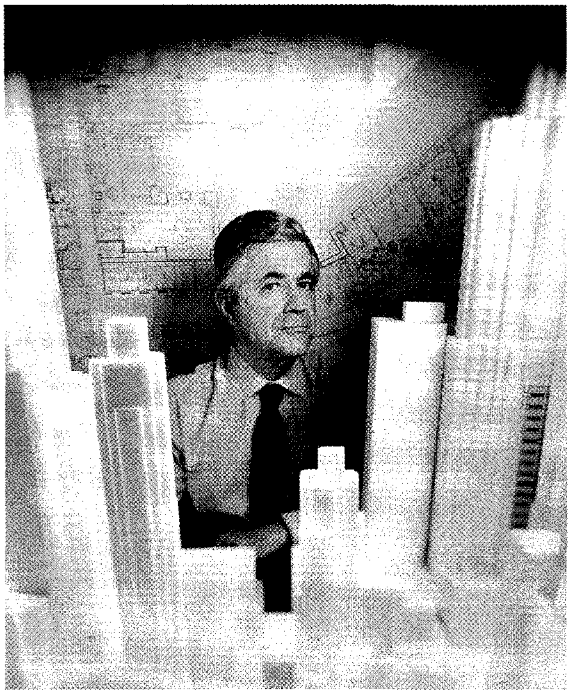
CITYSCAPE KARRIE JACOBS

Inside Man

Every day, New Yorkers take a walking tour of Costas Kondylis's Manhattan, but they'd never know it. Maybe pretentious eyewear would help.

THE TRUTH IS THAT I HAD never heard of the architect Costas Kondylis until Philip Johnson mentioned his name. I had called Johnson to talk about his work on the conversion of the Gulf+Western building into the Trump International Hotel & Tower and mentioned an advertisement I'd seen boasting that the building had been designed by Philip Johnson, "America's greatest architect."

"I'm just the decorator," demurred Johnson, explaining that he simply chose the cladding while Kondylis, who wasn't mentioned in the ads, actually figured out how to transform cramped offices into desirable living spaces. "He did all the real plans, and he doesn't get any publicity," continued Johnson, "because Trump just wants famous people to be more famous."


Low profile: A few of the dozens of towers by the unassuming architect.

This, in a nutshell, is the story of Costas Kondylis's life. He has probably designed as many Manhattan buildings as any other living architect—around two or three dozen by his count. But his name is not well known because apartment buildings, or more precisely postwar high-rise apartment buildings, are not exactly looked upon as architecture. Unlike Johnson, Kondylis has no Glass House or broken-pediment-topped corporate headquarters to make him famous. He has only the Horizon, the Monterey, the Promenade, the Strand, the Brittany, and the Bromley—and all the other rangy towers that redefined Manhattan's streetscape in the eighties and that, however unmemorable, will continue to be a visible feature of the city for decades, perhaps even centuries.

Succinctly described by the New York *Times* as "one of the city's most employed, most pragmatic apartment tower architects," Kondylis, 56, lacks the persona of a name-brand architect. He doesn't wear severe glasses or speak in well-oiled aphorisms. With his full head of gray hair and Mediterranean features, Kondylis looks like the hero of a Truffaut movie: handsome, but not polished to perfection.

The West 18th Street office of Costas Kondylis & Associates makes no big aesthetic statement, either. It is crammed with young architects in their cubicles, and Kondylis's own desk is wedged into a narrow passageway giving him easy access, he says, to both sides of the office and, through a small window cut in the wall, to the reception desk as well. Very convenient, but it's hard to imagine Philip Johnson occupying such a humble space.

Even in his work, Kondylis—the architect, the creator—doesn't take up a lot of room. "You cannot afford to do avant-garde design when you design a large apartment building," he says. "Every design decision is based on cost and marketability. If your design idea is marketable, the developer immediately accepts it. If it's not adding value, they reject it."

I may be the only person ever to have intentionally taken a walking tour of Costas Kondylis's Manhattan. I begin with the slice of Murray Hill north of Bellevue Medical Center on First Avenue, where the neighborhood is fractured by access roads to the Midtown Tunnel. There, Manhattan Place (1984), a tall, brownish lozenge of a building, sits at an angle to First Avenue between 36th and 37th Streets, oriented toward the East River. Across 37th Street is the Horizon (1988), an apartment house with a brassy, postmodern mini-temple of an entrance that pokes out next to the building's own parking garage.

On the Upper East Side, I trudge from the Marlowe at 81st and Lexington to the Strathmore at 84th and First, to the Brittany at 92nd and York, to the Promenade at 76th and FDR Drive. I come away most impressed with the Promenade—a cool, smoke-colored glass tower with curved balconies that hug it like wraparound shades—because it rises from a spot where there appears to be no room for a building at all.

I don't exactly love Kondylis's buildings, but I don't hate them, either. Now that a change in zoning laws has relegated his favored design, the luxury tower set in a plaza, to the past, such high-rises seem less threatening, less like symbols of Reagan-era avarice, than they once did. They are becoming curiosities: They want to speak the language of power and prestige, like office buildings, but also appear cozy. So we wind up with Kondylis's Grand Sutton, an homage to the Seagram Building but with a mansard roof.

Kondylis, who grew up in Greece and studied architecture in Switzerland, practiced in Geneva for three years before coming to New York to study urban design at Columbia. In 1980, he joined Philip Birnbaum and Associates as a partner, working there through the boom that peaked mid-decade, mostly building apartment towers. Kondylis was supposed to assume control of Birnbaum's firm when the older architect, then in his

Photograph by Steffen Thalemann.

THE JEWELRY SHOWCASE

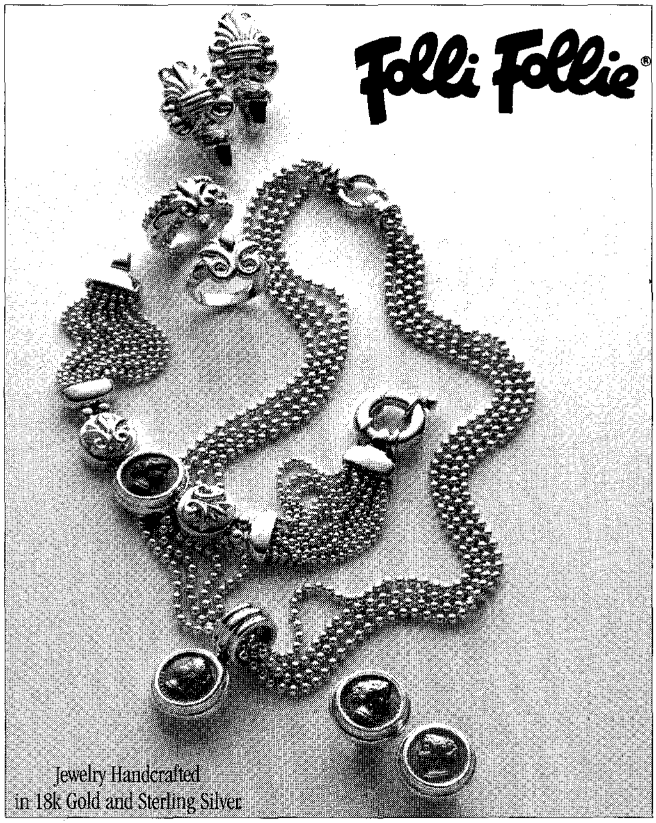
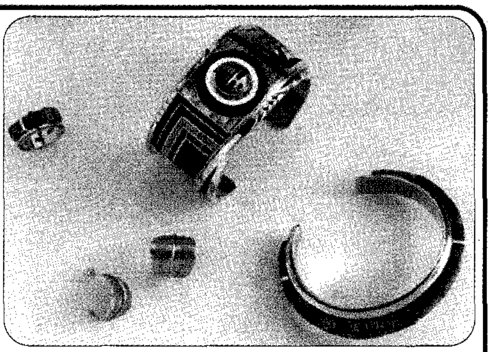


Photo: T. IKEDA

575 MADISON AVENUE • BETWEEN 56TH & 57TH • NYC
212.421.3155

FINE SOUTHWESTERN JEWELRY

- HANDCRAFTED
- CONTEMPORARY
- TRADITIONAL
- GOLD
- SILVER
- FETISHES



KOKOPELLI®

120 THOMPSON ST
(BET PRINCE & SPRING)
212.925.4411

LARGEST SELECTION OF UNUSUAL WEDDING RINGS

Unique designs in 14kt & 18kt & Platinum

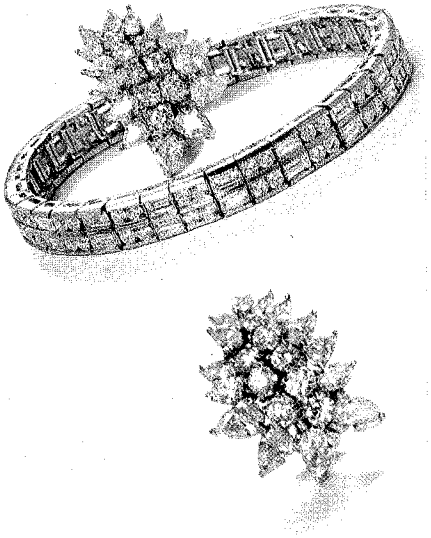
MAKES A PERFECT CHRISTMAS GIFT

1-800-522-1175 • in N.Y.S. 212-751-3940
Open Monday thru Saturday • Catalog available

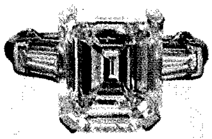
SALE 15% off ! Thru December

WEDDING RING ORIGINALS
691 LEXINGTON AVENUE (57TH ST.) • NEW YORK, NY 10022
WWW.WEDDINGRINGS.COM

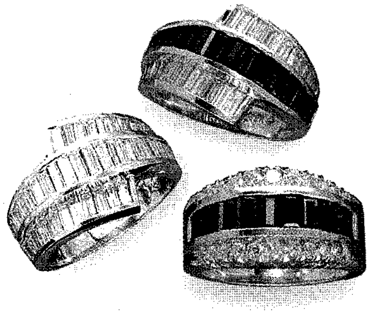
FORTUNOFF
Nothing says elegance like diamonds. Shown here, exquisite pear-shaped diamond earrings and bracelet. ☐



PHILLIPS FINE ARTS
The emerald cut diamond engagement ring, set in platinum, is but one bold, classic, and infinitely wearable estate piece at Phillips. ☐

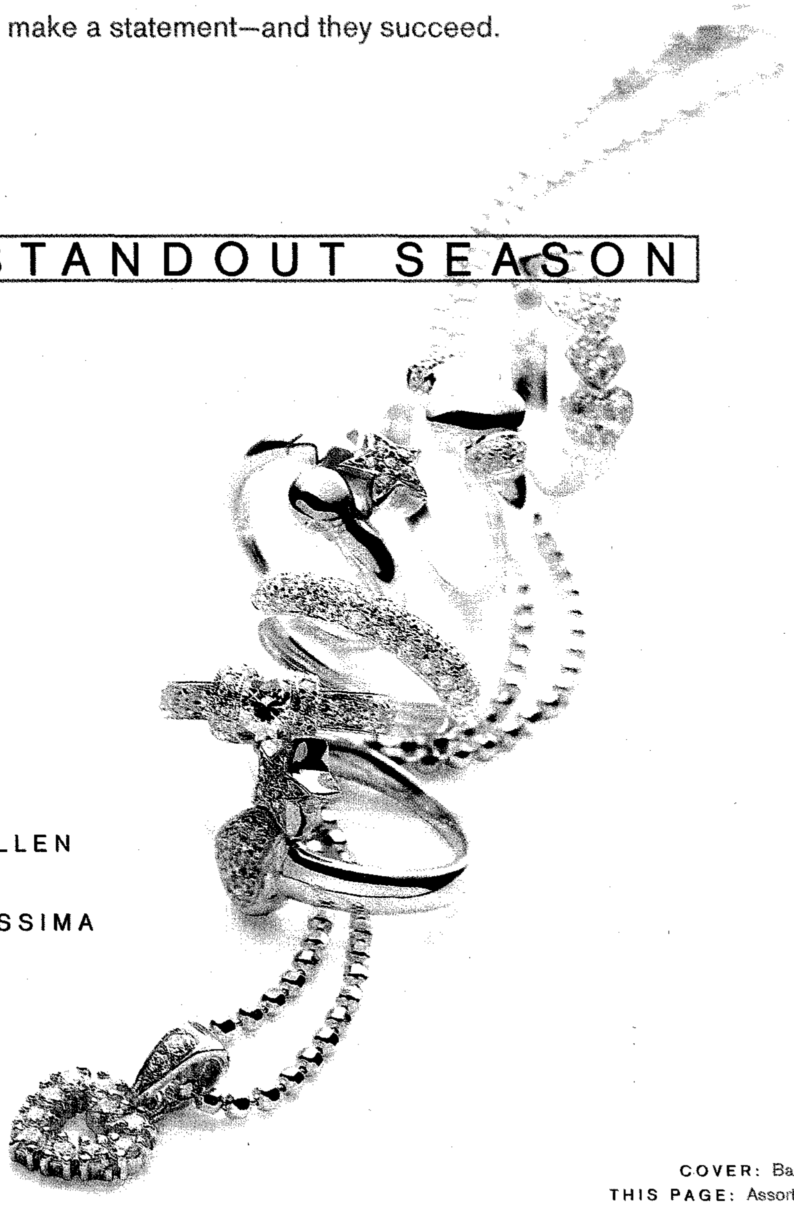


WEDDING RING ORIGINALS
Designs by Martin Flyer add a splash of color—including rubies and sapphires—to the classic engagement ring. ☐



when it comes to jewelry, the winter forecast is fairly simple. In fact, it can be summed up in one word—BIG. The bigger the better. Mammoth gemstone cocktail rings, once the domain of dowagers, now perch solidly on the fingers of the downtown set. Chunky, weighty, colorful, and bold—these are the signatures of the season. Another trend to watch: eclectic—even whimsical—one-of-a-kind pieces from unexpectedly traditional sources. Today's jewelry designers—both for small boutique shops and large national retailers—are taking chances with gutsy and innovative looks that boast clean, deliberate lines. Anything but subtle, this season's updated pieces aim to make a statement—and they succeed.

A STANDOUT SEASON

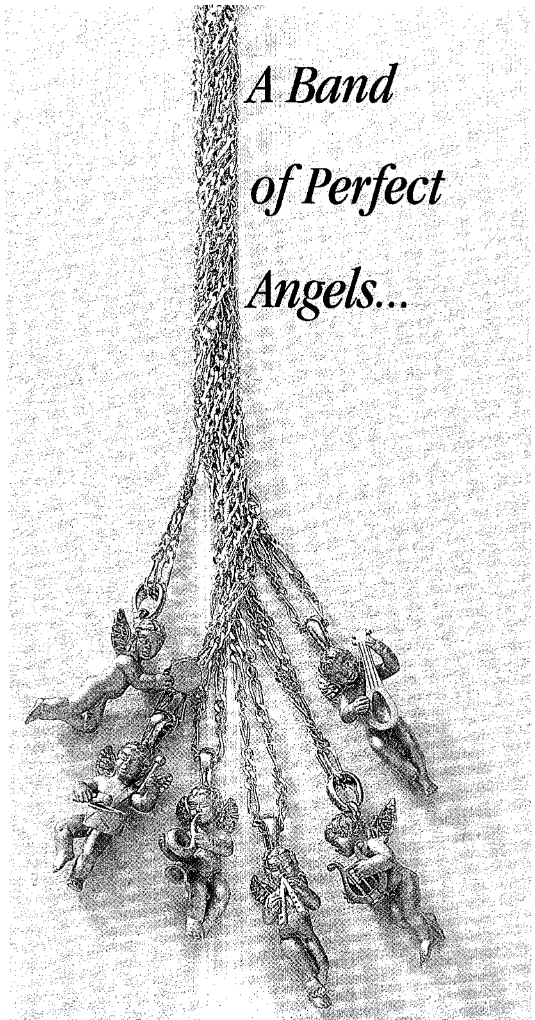


BEVERLY HOOD ALLEN
Creative Services Director ☐

CHRISTY CASAMASSIMA
Editor ☐

ILENE SEGAL
Designer ☐

COVER: Bangle bracelets by Cellini
THIS PAGE: Assorted jewelry by Folli Follie



A Band
of Perfect
Angels...

From
Carrera y Carrera's
Distinctive
Collection of
sandblasted
18K gold
jewelry,
priced from
$1,500 to $3,170.
All six angels available
as a necklace or bracelet.

Madrid 1885
Carrera y Carrera
SCULPTURED JEWELRY IN 18 KARAT GOLD

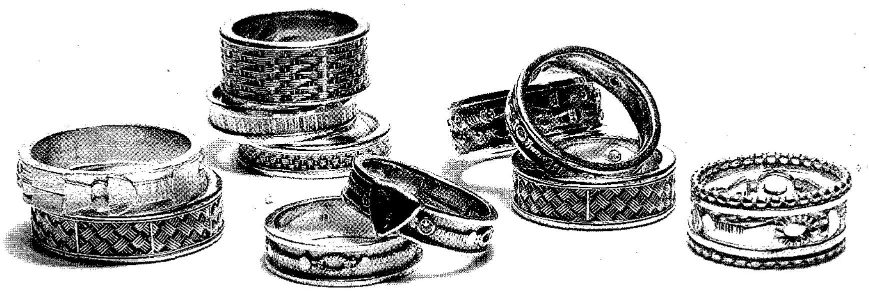
SEE IT FIRST
AT
cellini
HOTEL WALDORF ASTORIA PARK AVENUE AT 49TH STREET
NEW YORK, NY 10022 • 212-751-9824

509 MADISON AVENUE AT 53RD STREET
NEW YORK, NY 10022 • 212-888-0505

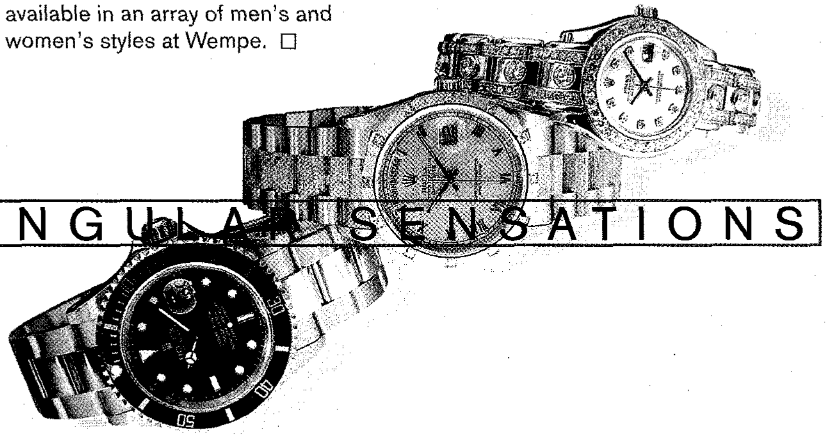
TO PLACE AN ORDER CALL 1-800-255-3310

SINGULAR SENSATIONS

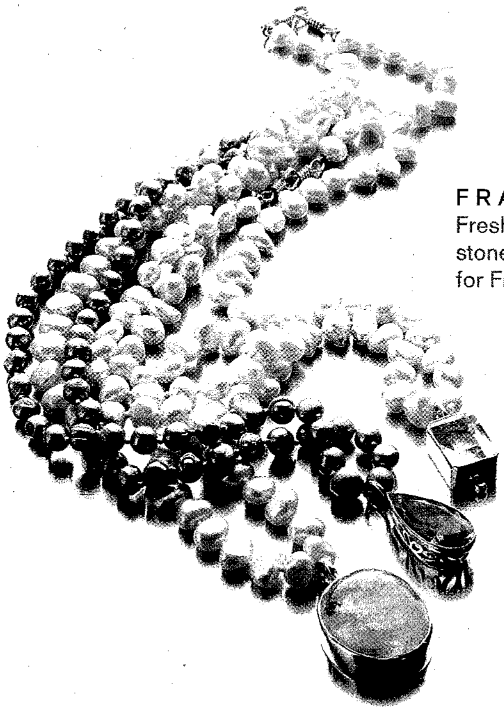
THE CLAY POT
Unique and individual—just like the wearer—these gold bands were created by designers Ross Coppleman and Stuart Golden for The Clay Pot. ☐



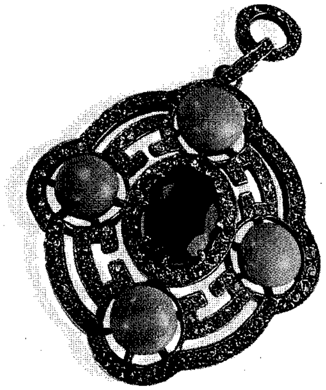
WEMPE
Timepieces of enduring good taste, including these by Rolex (below), are available in an array of men's and women's styles at Wempe. ☐



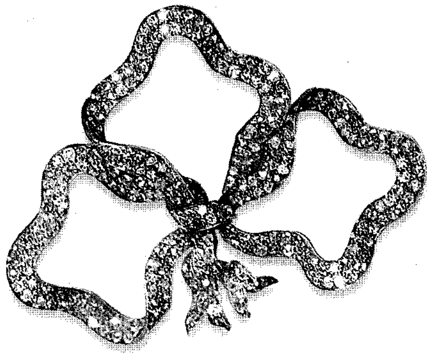
FRAGMENTS
Freshwater pearls with semi-precious stones hand-set in silver by Jane Diaz for Fragments. ☐



STARDUST ANTIQUES
At Stardust, discover period pieces, such as the Art Deco pendant with coral and crystals and the pearl bracelet with an Art Deco clasp. ☐



ARES RARE
The 1800s Victorian diamond knot brooch, set in gold and silver, is one of the many historical pieces for sale at Ares Rare. ☐



Diamonds with
a beauty beyond time
for a love beyond words

Diamonds of a carat or more, for you, for now, forever.

fortunoff
the source®

For information call toll free 1-800-777-2807
Westbury and Fifth Avenue at 54th Street, N.Y. Wayne, Woodbridge and Paramus, N.J.
Each ring shown features a center stone over 2 carats. ©1996 Fortunoff

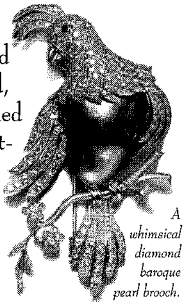
Phillips
SINCE 1796

AUCTION
Antique & Modern
Jewelry & Watches

DCA# 820207

Tues., Dec. 10th at 10:30 a.m.

- A fine selection of affordably priced Colored Stone, Diamond, Period, Contemporary and Signed Jewelry, Wrist and Pocket-watches, and Gentleman's Accessories, ranging from $100-$50,000.
- Over 100 lots to be sold without reserve.



A whimsical diamond baroque pearl brooch. Est. $3-4,000.

EXHIBITION HOURS:
Sat. Dec. 7th 10 a.m.–5 p.m
Sun. Dec. 8th 12 p.m.–5 p.m.
Mon. Dec. 9th 10 a.m.–7 p.m.

For further information or to request a catalogue ($20), please call 1-800-825-ART-1.

406 E. 79th St., New York, NY 10021
Tel: (212) 570-4830 Fax: (212) 570-2207
NEW YORK • LONDON • GENEVA • HOUSTON

Saity Jewelry
- SINCE 1965 -

World-renowned Native American Jewelry collection, Saity Jewelry, welcomes you to its new location on Park Avenue. Continuing a tradition of assembling the largest collection of Native American jewelry in the country, our new gallery features rare, never-before-seen masterpieces of Hopi, Zuni and Navajo artisans, brought together for this special opening. David Saity collections have been recognized by major media including Vogue, Harper's Bazaar, Mademoiselle, Glamour, New York Times as well as television stations nationwide.

725 Fifth Avenue, 5th Floor • Trump Tower
Visit our new location at
450 Park Avenue (Bet. 56$^{\text{TH}}$ & 57$^{\text{TH}}$)

ARES RARE
ANTIQUE JEWELRY
is now located at
608 Fifth Avenue
at 49th Street
Suite 603
New York
Appointment suggested Tel. 212/758-5340

The finest in
antique and estate jewelry
from all over the world
for your Holiday giving

Magnificent gold chains
Splendid brooches
Dazzling earrings
Fascinating rings
Beautiful bracelets
Handsome jewelry for men

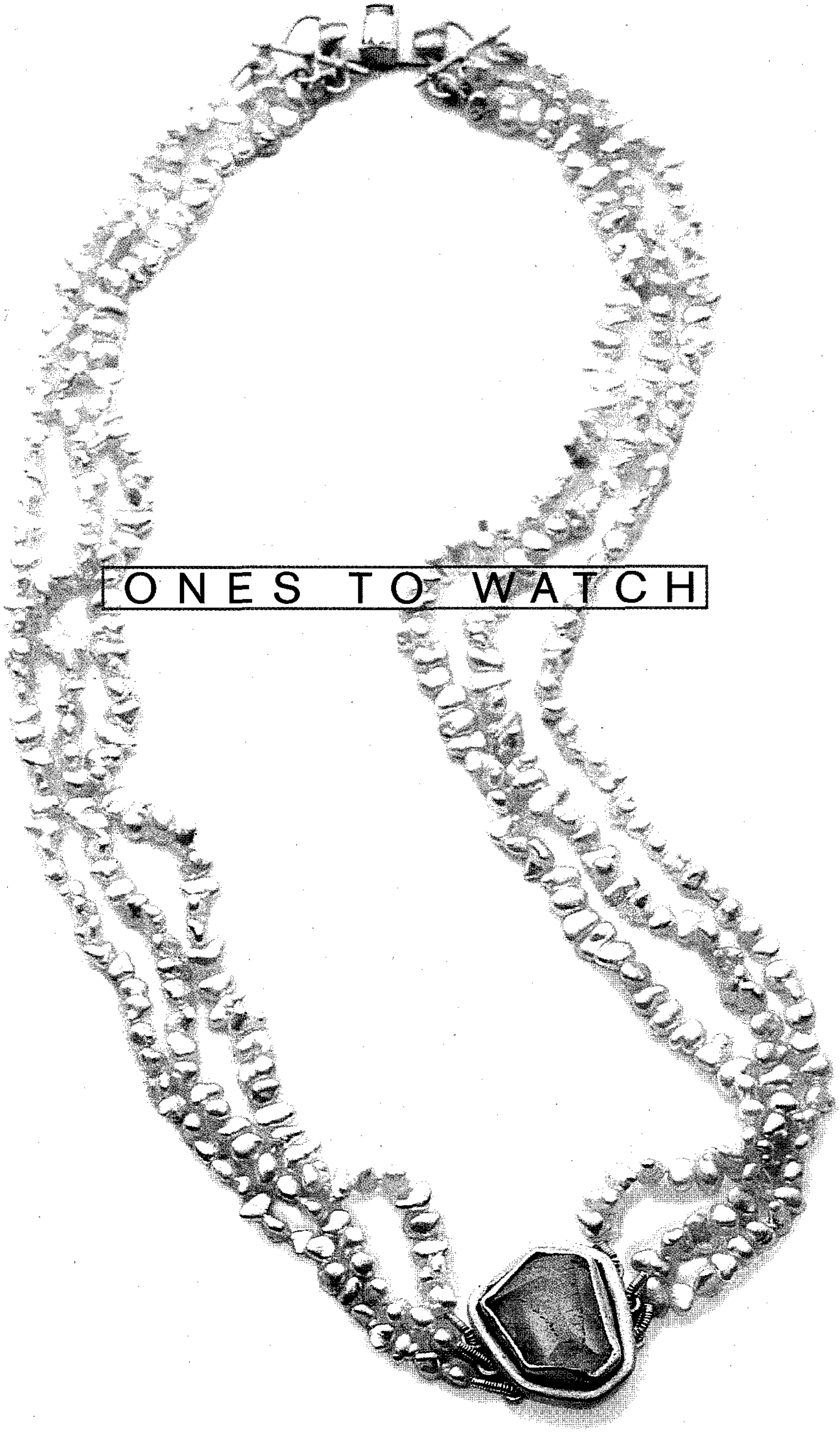
Antique Engagement and Wedding Rings
our specialty

FRAGMENTS
"SETTING TRENDS IN JEWELRY SINCE 1984"

SEMI-PRECIOUS STONE NECKLACES.
BOLD AND ORGANIC BY MIGUEL ASES.
$225 - $875.
107 GREENE ST. SOHO, NYC 10012, 1 (888) 637-2463

ONES TO WATCH

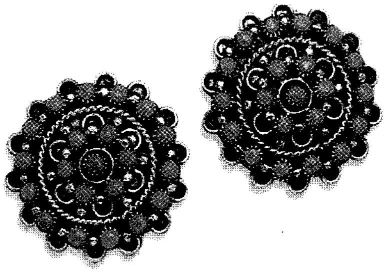
STUDIO WAREHOUSE
Designer Ellen S. Baumritter's twist on the traditional pearl necklace—chunk aquamarine clasp, Keshi pearls, and Nigerian Beryl. ☐

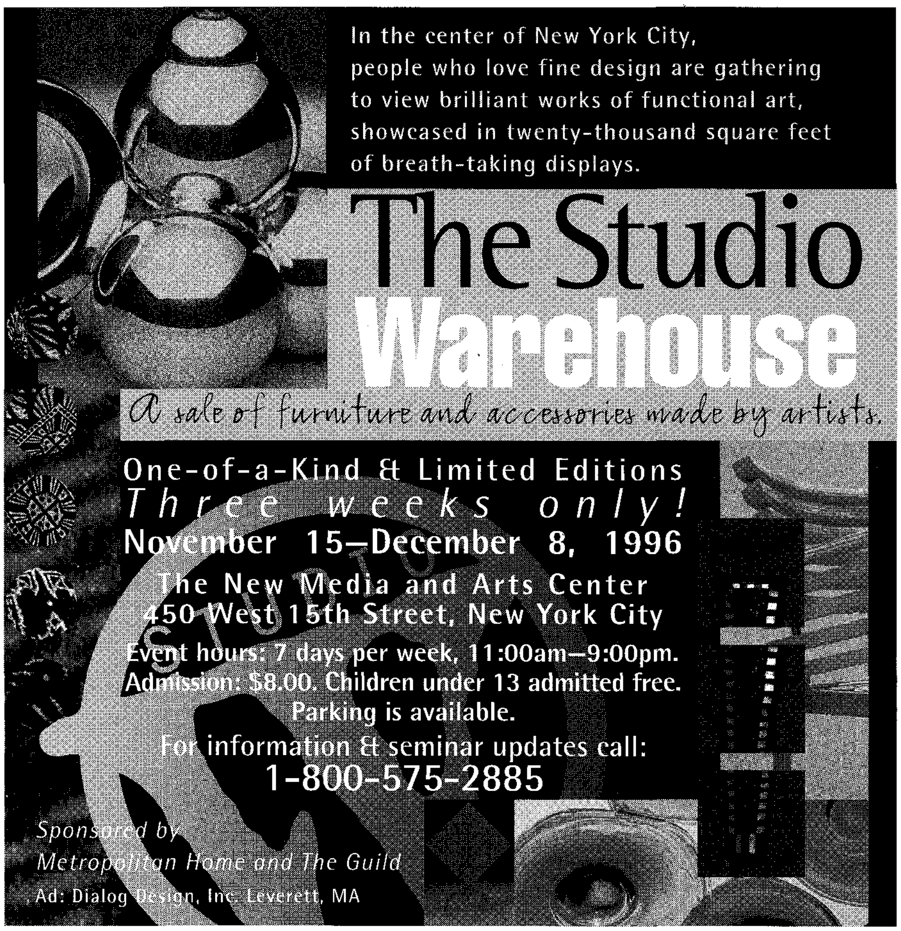


MICHAEL EIGEN
These special rings of 18k gold, platinum, and a variety of gemstones, were crafted by goldsmith Nathan Levy. ☐

KOKOPELLI
A range of bold and inspired creations, like the turquoise necklace and earrings, are among Kokopelli's stellar lineup this season. ☐

DAVID SAITY
Native American design with contemporary styling are the hallmarks of David Saity jewelry. ☐





In the center of New York City,
people who love fine design are gathering
to view brilliant works of functional art,
showcased in twenty-thousand square feet
of breath-taking displays.

The Studio
Warehouse

A sale of furniture and accessories made by artists.

One-of-a-Kind & Limited Editions
Three weeks only!
November 15–December 8, 1996

The New Media and Arts Center
450 West 15th Street, New York City

Event hours: 7 days per week, 11:00am–9:00pm.
Admission: $8.00. Children under 13 admitted free.
Parking is available.
For information & seminar updates call:
1-800-575-2885

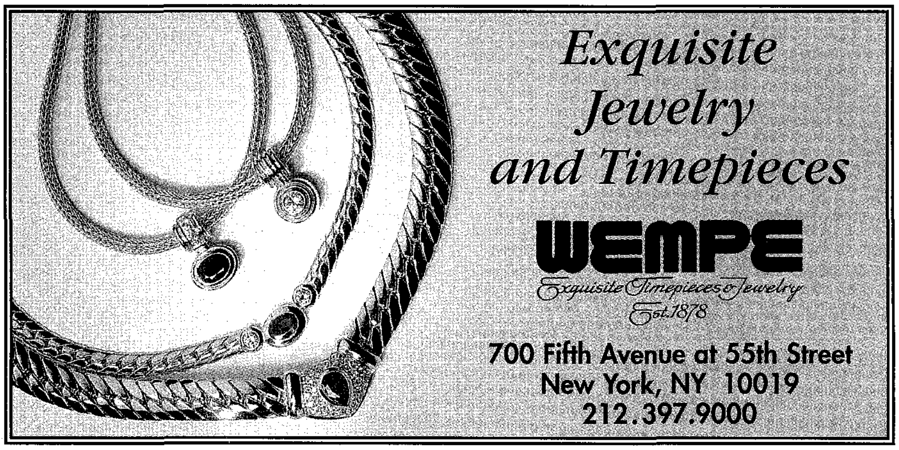
Sponsored by
Metropolitan Home and The Guild
Ad: Dialog Design, Inc. Leverett, MA

Engagement Rings

An exclusive collection of hand-crafted treasures from over 75 of America's premier goldsmiths.

THE CLAY POT
PARK SLOPE ◆ BROOKLYN

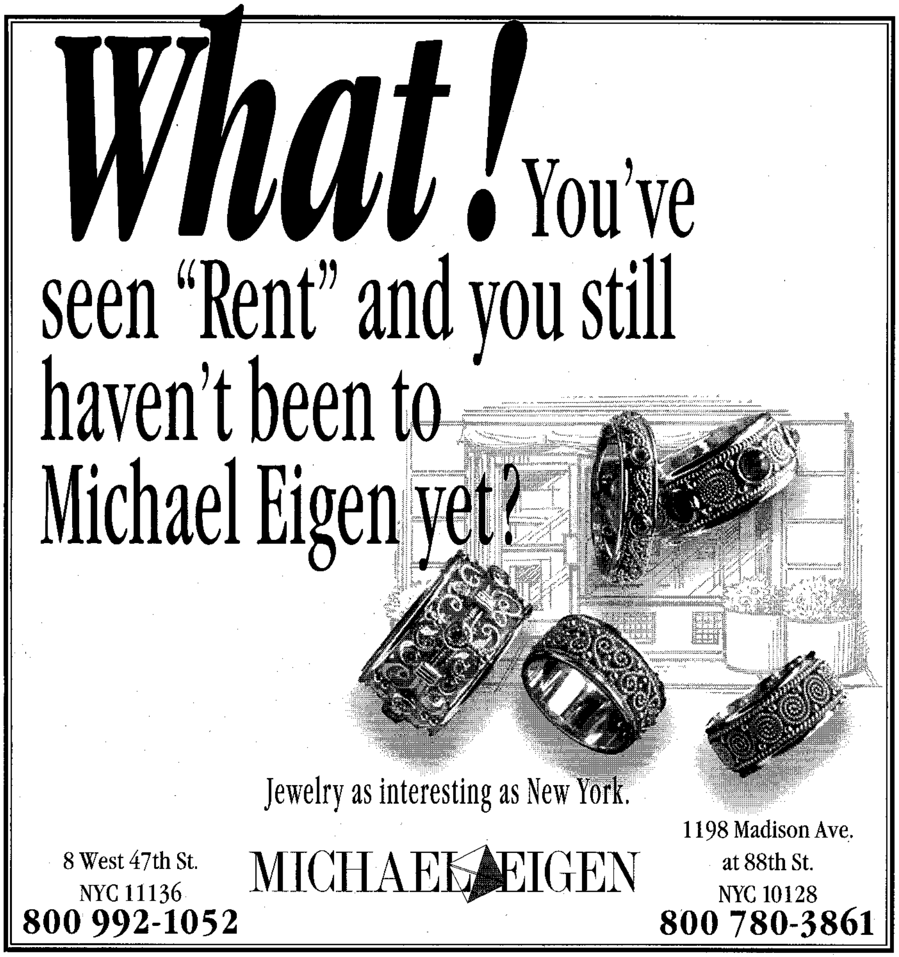
800•989•3579
Catalog available on request.



Exquisite
Jewelry
and Timepieces

WEMPE
Exquisite Timepieces & Jewelry
Est. 1878

700 Fifth Avenue at 55th Street
New York, NY 10019
212.397.9000



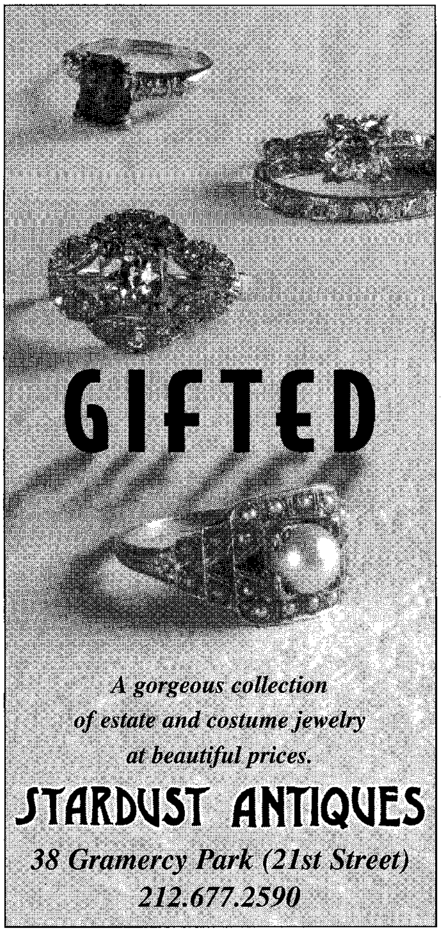
What! You've seen "Rent" and you still haven't been to Michael Eigen yet?

Jewelry as interesting as New York.

8 West 47th St.
NYC 11136
800 992-1052

MICHAEL EIGEN

1198 Madison Ave.
at 88th St.
NYC 10128
800 780-3861

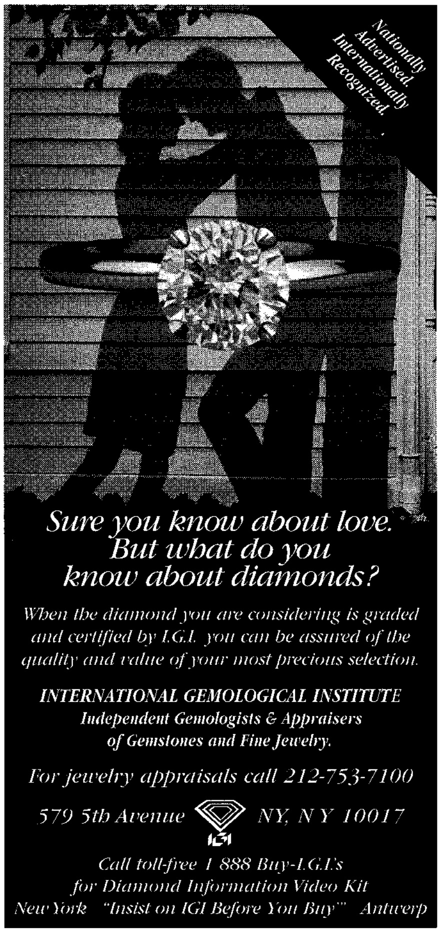


GIFTED

A gorgeous collection of estate and costume jewelry at beautiful prices.

STARDUST ANTIQUES

38 Gramercy Park (21st Street)
212.677.2590



Nationally Advertised. Internationally Recognized.

Sure you know about love. But what do you know about diamonds?

When the diamond you are considering is graded and certified by I.G.I. you can be assured of the quality and value of your most precious selection.

INTERNATIONAL GEMOLOGICAL INSTITUTE
Independent Gemologists & Appraisers of Gemstones and Fine Jewelry.

For jewelry appraisals call 212-753-7100

579 5th Avenue IGI *NY, N Y 10017*

Call toll-free 1 888 Buy-I.G.I.'s for Diamond Information Video Kit
New York "Insist on IGI Before You Buy"™ Antwerp

JEWELRY LISTINGS

ARES RARE
608 Fifth Avenue
212.758.5340 ☐

CELLINI
509 Madison Avenue
212.888.0505 ☐

THE CLAY POT
162 Seventh Avenue
Park Slope, Brooklyn
718.788.6564 ☐

DAVID SAITY
450 Park Avenue & Trump Tower
212.223.8125 ☐

FOLLI FOLLIE
575 Madison Avenue
212.421.3155 ☐

FORTUNOFF
681 Fifth Avenue
212.758.6660 ☐

FRAGMENTS
107 Greene Street
212.226.8878 ☐

INTERNATIONAL GEMOLOGICAL INSTITUTE
The largest independent gem certification and appraisal institute, renowned for quality.
579 Fifth Avenue, Suite 700
212.753.7100 ☐

KOKOPELLI
120 Thompson Street
212.925.4411 ☐

MICHAEL EIGEN
1198 Madison Avenue
212.996.0281 ☐

PHILLIPS FINE ART AUCTIONEERS & APPRAISERS
406 East 79th Street
212.758.5340 ☐

STARDUST ANTIQUES
38 Gramercy Park
212.677.2590 ☐

STUDIO WAREHOUSE
The New Media & Arts Center
450 West 15th Street
Show from Nov. 15-Dec. 8
11 a.m.-9 p.m. daily, except Thanksgiving
212.673.1914 ☐

WEDDING RING ORIGINALS
691 Lexington Avenue
212.751.3940 ☐

WEMPE
700 Fifth Avenue
212.379.9000 ☐

eighties, retired, but the agreement between the two broke down and Kondylis opened his own firm in 1989, just as the real-estate bust set in.

Like most other architects, Kondylis suffered during the building slump of the early nineties, paring his firm down from a high of 50 to a low of 14 employees and turning his attention to renovations and residential interiors. Today, Costas Kondylis & Associates has 34 architects on staff, twelve projects "that could go into construction any day," and many more feasibility studies under way. Kondylis is designing seven of the projected sixteen apartment buildings in Trump's Riverside South project, a 75-acre expanse along the Hudson River in the West Sixties, although he must work within guidelines established by Skidmore, Owings and Merrill—and Philip Johnson, once again, is supplying the exterior decoration.

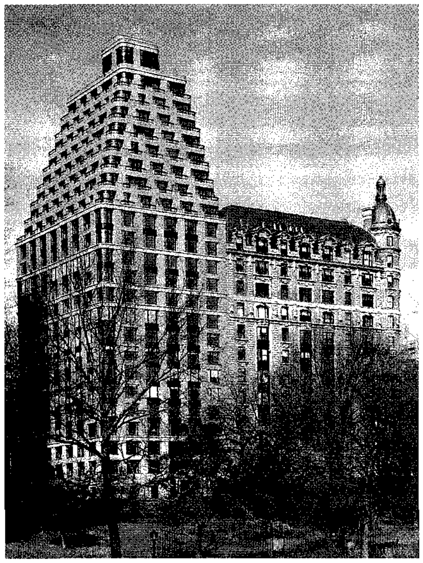
In the rendering Kondylis hands me, thirteen buildings are lined up along the edge of the Hudson, looking like a cross between historic New York City skyscrapers and designer pepper mills. The drawing isn't supposed to be literal; it's intended to charm investors. "It's a Donald Trump drawing, not an architect's drawing," says Kondylis.

Apartment towers like Kondylis's may have significantly altered the landscape of the city, but there has been little attempt to come to terms with their particular aesthetic. Once, in 1988, when Trump's book *The Art of the Deal* was published, New York *Times* architecture critic Paul Goldberger used the occasion to briefly discuss the developer's buildings. Of Kondylis's Trump Plaza he wrote, "A better and more striking building than the typical Third Avenue brick box, but it is nothing if not showy."

"It had to shine," recalls Kondylis, describing the eighties aesthetic, "whether it was bronze for Donald Trump or stainless steel for someone else."

The only unguarded praise Kondylis gets is from the developers who laud his efficient floor plans and his ability to "package" a building in an eye-catching exterior. "Hands down, he saved me a fortune of money," attests David Edelstein of Sutton East Real Estate, "and made me a fortune of money."

When architecture historian Carol Willis, whose specialty is skyscrapers, is asked to comment on the apartment towers of the eighties, she declines, explaining that such buildings are not her area of expertise. Except that she lives in one.



A Kondylis favorite: 279 Central Park West (left).

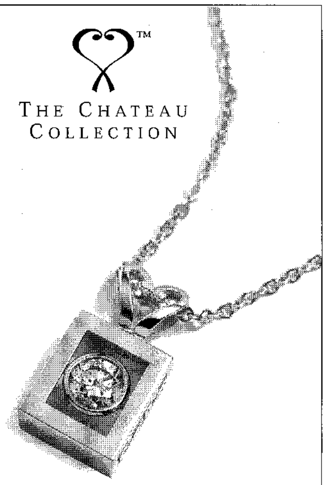
Hers was designed by Philip Birnbaum & Associates, although not by Kondylis. She chose her apartment not because she liked the building's style but because it afforded her a dramatic, perfectly framed view of the Empire State Building.

"Being a residential architect, you try to imagine walking into the apartment you're designing, like a movie camera," says Kondylis. What a New Yorker's camera sees is usually a room that's too small, so the architect compensates by supplying a panoramic vista. Thus Kondylis, who himself lives on a low floor in a prewar apartment house, believes in building tall and making the windows as big as possible. In a rectangular building, unless you have a corner apartment, "you're controlled by two walls," he says. "You're trapped in a box."

Kondylis's ultimate non-box was Trump Plaza, completed in 1984 on the northwest corner of Third Avenue and 61st Street—a sort of three-armed starfish with balconies at the end of each stubby arm. "The idea for Trump Plaza is for every apartment to be a corner apartment," he says.

It was such a good idea that Birnbaum had Kondylis duplicate it for Morton Olshan, developer of the Savoy, at the *southeast* corner of Third Avenue and 61st Street. Donald Trump sued Olshan but settled out of court after Olshan agreed on design changes. The Savoy has angular balconies to contrast with Trump's curvier ones, and a silvery sheen instead of Trump's preferred bronze. At 61st and Third, the Kondylis theory of building form reigns supreme. The type of apartment tower Kondylis is

(continued on page 114)



THE CHATEAU COLLECTION™

"Made With Love To Give With Love™"

18K pendant and chain with 10 point round diamond, set in our signature frame $400.
1/4 ct. diamond $1300. 1/2 ct. diamond $2800.
Other sizes available upon request.

Chateau
Jewelry Corp.
71-35 Austin Street, Forest Hills, NY 11375
718-544-8999
888-HEART32

IFPDA THE INTERNATIONAL FINE PRINT DEALERS ASSOCIATION *sixth annual*

print *fair*

NOVEMBER 8-10
Friday 11am-8pm
Sat/Sun 11am-7pm
Admission $10 Three-day pass $20

PREVIEW
Thursday, November 7
5:30 - 9:30 pm Admission $25

FREE PANEL DISCUSSION
APPROACHING THE PRINT FAIR:
COLLECTING ORIGINAL PRINTS
Saturday Nov. 9th at the Armory at 10am

PARK AVENUE ARMORY
Park Avenue at 67th Street

Information: (212) 759-4469

MANAGED BY
SANFORD L. SMITH & ASSOCIATES

A SHO
POLIO
VACCIN
VOLUNTE
NAL FOUNDATION FOR INFANTILE

IN THE DARK

When a vaccine became available that would eradicate polio, a panicked government rushed it to the public. But did it act too quickly? Early batches of the vaccine were contaminated with a monkey virus that now may be linked to cancer. And New York is one of the areas most at risk.

IN THE LATE FIFTIES AND EARLY SIXTIES, APPROXIMATELY 9 MILLION New Yorkers—most of them under 10 years old—lined up to be inoculated with a brand-new vaccine that would protect them against the No. 1 public-health problem of the day: polio. They may, however, have received more in those shots than the intended vaccine. ■ Scientific studies obtained by *New York*—some of them decades old—indicate that millions, if not tens of millions, of batches of the miracle Salk vaccine were infected by a tenacious virus that concealed itself within the renal cells of the rhesus and cynomolgus monkeys with which the vaccine was made. Scientists have been aware since the late fifties that this virus—later identified as Simian Virus 40, or simply SV40—caused deadly tumors in laboratory hamsters. But they are only now finding the footprints of SV40 in humans in rare lung, bone, and brain cancers. In research published in leading scientific journals, several labs have identified SV40's DNA, as well as some of the whole virus, in cancer tissue from people now suffering or already dead from incurable ependymomas, mesotheliomas, and osteosarcomas—the same types of rare tumors scientists had been able to produce by injecting concentrated doses of the virus into lab hamsters. One recent research project suggests a correla-

BY PAT WECHSLER

Photograph by AP/Wide World Photos.

tion between the geographic distribution of certain bone-cancer victims and the states—including New York—that received contaminated batches of the polio vaccine.

The implications are troubling. Though the exact way SV40 operates in human cells is still being studied, experts increasingly fear that the rogue monkey virus may play a direct role in causing cancer in some adults. "These are very provocative findings," says Dr. Philippe Chahinian, a leading oncologist at Mount Sinai Hospital and an expert in mesotheliomas. "We know that SV40 is implicated in cancers induced in the hamsters. Now we are seeing this agent might be implicated in the causation of certain *human* cancers as well."

The National Institutes of Health, the Food and Drug Administration, and the Centers for Disease Control and Prevention are all aware of the possible link between cancer and the polio vaccine—though they warn that far more research is necessary before any firm conclusions can be drawn.

"I am concerned that this may well be a discovery indicating a virus-induced cancer in humans," admits Dr. James Goedert, chief of Viral Epidemiology Branch at the National Cancer Institute. "The implications of that are pretty substantial given the connections with the polio vaccine. But we need to address the question of causality before we can come close to making any definitive statement."

As the medical Establishment pursues the problem in the labs, the issue is also headed toward the courts. Two enterprising lawyers, Donald MacLachlan and Robert Brownson, have spent almost two years investigating whether the government and drug companies could have acted sooner to prevent the spread of SV40 through the polio vaccine.

By 1995, the pair had come across troubling data the government had been aware of for decades. Tests of stored vaccine—conducted by the National Cancer Institute in 1963—revealed that nineteen states, including New York, Pennsylvania, and most of New England, received heavily contaminated shipments of vaccine between May and July 1955. That translated into close to 4 million children being inoculated with high levels of SV40. An additional sixteen states and 3.7 million children received vaccine with lower levels.

Whether this 1955 pattern of contaminated shipments was maintained over the next eight years is hard to ascertain without the government's cooperation. But many prominent scientists

agree that given the high number of SV40 carriers among the monkey population used to produce the vaccine, there is a strong probability that a significant number of the batches produced between April 1955 and March 1963 were tainted. So far, however, the Food and Drug Administration has not been forthcoming about how much of the vaccine is still stored for testing, although officials now say that a geographic analysis could be developed for the entire eight-year period.

SIDE EFFECT

Scientists have long known that SV40 causes cancer in hamsters. Now a growing body of evidence indicates that it may cause cancer in humans as well.

"It's reasonable to think that those who received high levels [of SV40] run a greater risk, but how much is necessary to cause a problem is unclear," says Dr. Michele Carbone, a prominent researcher at Loyola University Medical Center who discovered the monkey virus in human mesotheliomas and osteosarcomas.

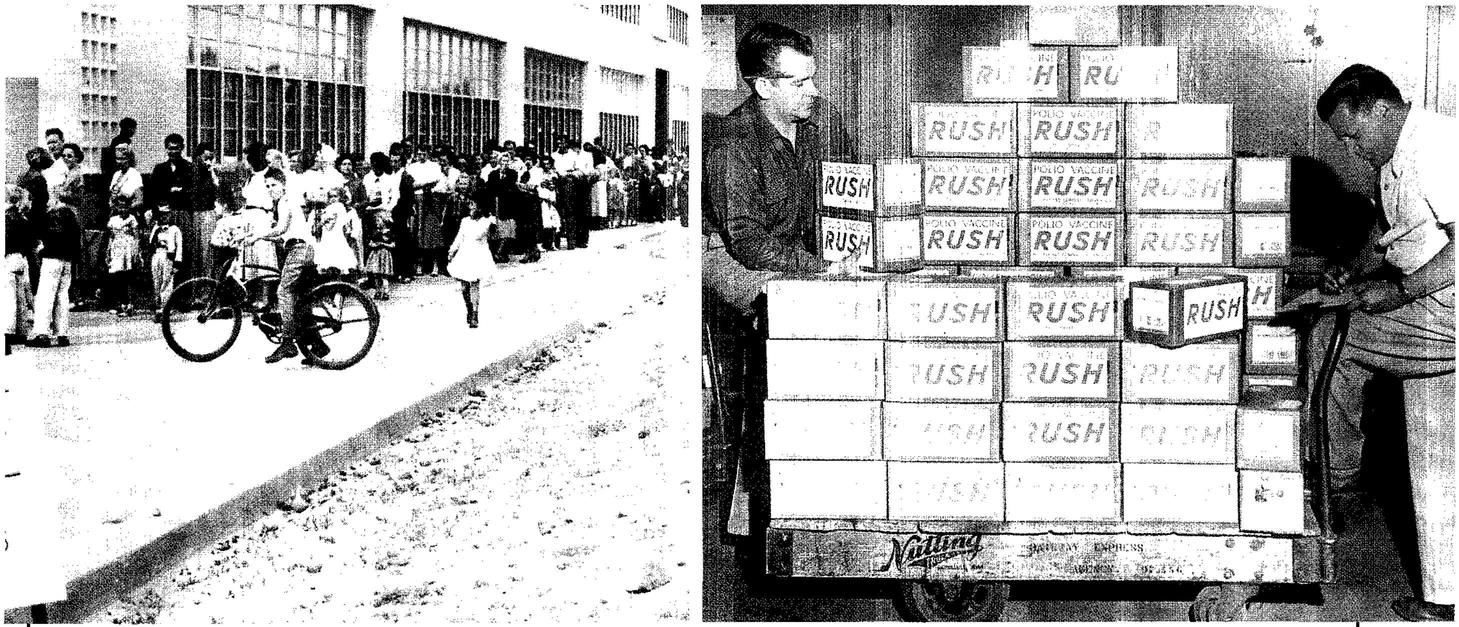
Needless to say, not everyone who was inoculated with an infected vaccine will ultimately develop cancer. However, the government has already recorded small but significant increases in some of the cancers in which SV40 is implicated. The National Institutes of Health, in fact, has begun a study on the mysterious rise in brain cancers, and an official acknowledged that SV40 will be part of that analysis.

"This is certainly a public-health concern," says Mount Sinai's Chahinian. "But while the numbers of these rare cancers are rising, it would be a very bold step to conclude that *everyone* who received the polio vaccine faces a risk of cancer. In fact, one would expect to see much greater numbers of cases by now if this virus were extremely dangerous."

FORTY-THREE-YEAR-OLD KATHRYN JORdahl lives—and now expects to die—in a small town 70 miles south of Minneapolis. Minnesota, according to the 1955 data, was one of the states that received vaccine with high levels of SV40. A single mother of a 15-year-old girl, Jordahl first learned she had cancer after a hysterectomy in March 1995 at the Mayo Clinic. As she awoke from anesthesia, the doctors gently informed her that the mass in her uterus had turned out to be benign, but that during the operation they had found a rare and incurable cancer in the pleural tissue surrounding her lungs. Jordahl was shocked, but so, too, were the doctors. Such pleural mesotheliomas are found primarily in older men who have spent most of their working lives in plants manufacturing asbestos products.

"Your first thoughts when you hear the word *cancer* are overwhelming," Jordahl recalls. "And for it to be this rare type . . . You think, *Am I going to*

Photographs: top left to right, UPI/Corbis/Bettmann (3).



A NATION GEARS UP FOR WAR Jonas Salk (left) triumphantly presents his polio vaccine in 1955. A few months later, schoolchildren across the country lined up for their shots. Millions of doses of the vaccine were rushed into distribution in that year alone.

survive? Is my child going to survive? I'm replaceable at my job, but as a single parent, I'm not replaceable at home, with my daughter."

Jordahl quizzed doctors about how this was possible. She hadn't been exposed to asbestos. She didn't even smoke (although this particular form of lung cancer has no known connection to cigarettes). Unwilling to give up hope, she set out looking for medical experts. As an employee-benefits consultant, she had good medical connections who led her to doctors at New York's Mount Sinai and Sloan Kettering known for their work in mesotheliomas. Except for the possibility of very experimental surgery, their prognosis was discouraging.

Jordahl's search, however, also turned up MacLachlan and Brownson, who by this time were already pursuing their SV40 investigation. The two lawyers, both in their early forties, are in some ways unlikely consumer crusaders. MacLachlan, who founded the occupational-and-environmental-health practice at the prominent New Jersey firm of Connell, Foley & Geiser, and Brownson, a partner in the Minneapolis firm Stich, Angell, Kreidler, Brownson & Ballou, usually spend their time preparing defenses for Fortune 500 clients.

What eventually put SV40 onto their radar screens was the increasing number of businesses being sued by consumers and employees suffering from pleural mesothelioma. Both MacLachlan and Brownson, who knew each other only professionally, were experts at defending corporate clients in this type of case. Separately, the two lawyers set out to determine the accuracy of such claims and why people with no apparent asbestos exposure were developing this form of cancer.

After months of study, the lawyers crossed paths and decided to join forces. By this time, each had already come across a seminal article published in the scientific journal *Oncogene* that discussed research conducted by a young Italian pathologist named Michele Carbone—then at the National Institutes of Health. Having already produced mesotheliomas in hamsters by injecting them with SV40, Carbone was now uncovering the same DNA from the virus in human mesotheliomas.

FOUL SHOT Since 1995, Kathryn Jordahl has been suffering from a rare cancer linked to SV40, which contaminated many early doses of polio vaccine. Traces of the virus have been found in her tumor.

MacLachlan and Brownson persuaded Jordahl to have some tissue samples of her cancer sent to Carbone, who had moved to the University of Chicago. When Carbone tested Jordahl's tissue, he found what he had seen in 60 percent of his study samples: the distinctive DNA pattern of SV40. Unless one is an animal handler or a lab technician—or has spent time in the jungles of India or the Philippines—there is only one confirmed way to be exposed to SV40: the polio vaccine, often handed out free of charge by the government. Jordahl had no experience with monkeys; she did, according to medical records, receive three polio injections between 1956 and 1959. "I felt like I was in the middle of a science-fiction novel," she says of the revelation that her cancer could be connected to polio shots she received as a child.

To MacLachlan and Brownson, the larger question is what the government and pharmaceutical firms knew about SV40 and when they knew it. "Even with the limitations of scientific techniques, the scientists did know enough to be concerned, and clearly from some of their writings they were," insists MacLachlan. "They knew they had something very harmful on their hands. The government simply failed to act."

Carbone's work had also caught the attention of the Viral Epidemiology Branch of the National Cancer Institute. The VEB—specifically, a young scientist there named Howard Strickler—decided to see whether Carbone's work could be reproduced by a researcher of the

NATIONAL INSTITUTES OF HEALTH

FULL-COURT PRESS Attorneys Robert Brownson (left) and Donald MacLachlan are investigating current cancer cases that may be linked to the polio vaccine. Can the government and drug companies be liable?

branch's choosing. In memoranda obtained by *New York*, Strickler told superiors that if Carbone's results could *not* be duplicated, then further tests for the presence of SV40 in human cancers would not be necessary.

The scientist selected to lead the research effort for the Cancer Institute was Dr. Keerti Shah. Shah, who works at Johns Hopkins Hospital School of Hygiene and Public Health, is a respected scientist who earlier in his career had done work on SV40. In contrast to Carbone and other researchers, Shah failed to detect SV40 in his tests, and the VEB considered the case closed.

Meanwhile, Carbone kept finding SV40 in cancers. In mid-1996, he teamed up with Robert Garcea of the University of Colorado and published a paper that documented the virus's presence in bone cancers known as osteosarcomas. To determine the presence of SV40, the two scientists employed an ultra-sensitive testing technique, admittedly somewhat prone to sample contamination, called polymerase chain reaction, or PCR. “To the best of what I could do, I distributed samples to different labs—in Italy, Colorado, NIH, University of Chicago,” Carbone says. “The chance of contamination is reduced by the fact that so many labs were able to reproduce the same results.”

In his study, Carbone uncovered a geographic distribution of his SV40-positive tissue-sample donors that turned out to mimic the limited data, released in 1963, on the destinations of contaminated polio-vaccine batches.

About the same time, the VEB started to get requests from “lay media”—initially from a London-based magazine, *New Scientist*, and its reporter Phyllida Brown. The reporter was pursuing a story about a paper that Carbone had presented earlier that summer at a meeting at the University of Turin. Although the study is not yet published, Carbone reported uncovering a possible mechanism by which SV40 could cause cancers—essentially by shutting down the healthy proteins that would otherwise prevent the growth of a tumor. If this is true, those with SV40 not only would be more susceptible to cancers when another factor, such as asbestos fibers, was present, but also might develop a cancer simply because of the presence of the virus. Brown's article was titled “Polio vaccine linked to cancer.”

MONKEY BUSINESS

According to Maurice Hilleman of Merck, who discovered SV40, the government kept the contamination of the vaccine secret to avoid public hysteria.

While declining to discuss this specific study until it has been peer-reviewed for publication, Carbone says, “You never get cancer because of one reason. A number of accidents happen before you get cancer. With SV40, there are enough intriguing coincidences that make it worth a much larger study.”

Until recently, as a result of Shah's study, the VEB has all but ignored any possible link between cancer and the polio vaccine. After the publication of Carbone's paper, however, the agency asked him to participate in a joint NIH-funded project with Shah to detect SV40 in ependymomas. Though he is interested, Carbone will not sign on until he finds out whether the NIH— which is providing $50,000 for the project—will agree to his conditions on how the research is to be carried out.

At the same time, other government scientists began investigating as well. This past September, Susan Devesa, a senior scientist at the National Cancer Institute, opened a project to determine whether there is a correlation between those people getting cancer and those who received contaminated polio vaccine. Her search will focus on the geographic distribution of the cancers. Meanwhile, the FDA and the NIH are also trying to organize a workshop on SV40, which will include experts such as Carbone. A specific date has not yet been chosen.

Even in light of current revelations, many scientists defend the decision to speed the Salk vaccine into production. A stealth virus that preyed most often upon young children, polio was the AIDS of the first half of the century. That slight summer fever that attacked a victim's nervous system and too frequently resulted in permanent paralysis or death made people drastically alter the way they lived their lives. Schools closed down when a few students fell ill; public gatherings of all kinds were canceled. Americans cut themselves off from their own neighbors, limiting outside contacts to avoid the unknown and potentially infected. During an outbreak in 1932, the employees of one Los Angeles hospital actually turned away patients with the disease for fear of contracting it themselves. Three years later, the entire city of Annapolis, Maryland, was put under quarantine.

Photograph by Claudio Vasquez.

The first major epidemic in the United States was recorded in New York City in 1916—9,023 cases and 2,448 deaths. Over the years, new and larger outbreaks in different cities in various regions of the country were reported as the peak June-through-September season rolled around.

Then came the end of World War II and the baby boom, which created millions more potential targets for the virus. In 1952—the peak of the epidemic—close to 60,000 people contracted the disease. While only 3,000 would die, thousands more would be left paralyzed; many would spend the rest of their lives on crutches or in iron lungs. And the victims did not come from marginalized communities like gay men and drug users.

Indeed, from its first appearance, the virus had some very powerful enemies. President Franklin Roosevelt—crippled by the disease in 1921, when he was 39—made the search for a cure a top priority of his four administrations. There was no huge government-grant structure at the time to finance research, so Roosevelt used his own money and connections to create the National Foundation for Infantile Paralysis, which would later become the formidable March of Dimes. The many millions of dollars the foundation raised were handed out to those in search of a vaccine. Even so, progress came slowly.

Beginning in 1947, Jonas Salk, then an obscure microbiologist working at the University of Pittsburgh, had been attempting to develop a "killed" polio vaccine—that is, one that depends on a dead polio virus injected into the body to fend off the actual disease by stimulating the creation of antibodies. It wasn't until 1953, however, that Salk was ready to test his vaccine on polio victims. A year later, 400,000 second-graders were used in an extensive field test. When the vaccine was officially licensed in 1955—with impressive speed—six companies were authorized to produce it in the United States: Eli Lilly, Parke Davis, Cutter Laboratories, Sharpe & Dome (later acquired by Merck), Wyeth, and Pittman-Moore.

Two weeks later, the first problems arose. On April 27, 1955, Surgeon General Leonard Scheele assailed one of the six companies, charging that its manufacturing lines had failed to kill the polio virus before the vaccine was disseminated. Cutter Labs in Berkeley, California, was ordered to halt production and recall batches of its vaccine. By the beginning of May, 44 so-called Polio Pioneers had contracted the disease from vaccine injections; ultimately, close to 70 would become infected and a handful would die. Top-level meetings of the nation's scientific elite were convened in Washington. On May 7, Scheele recommended the polio program be suspended entirely, and he instructed a team of scientists to personally inspect all the production facilities and techniques.

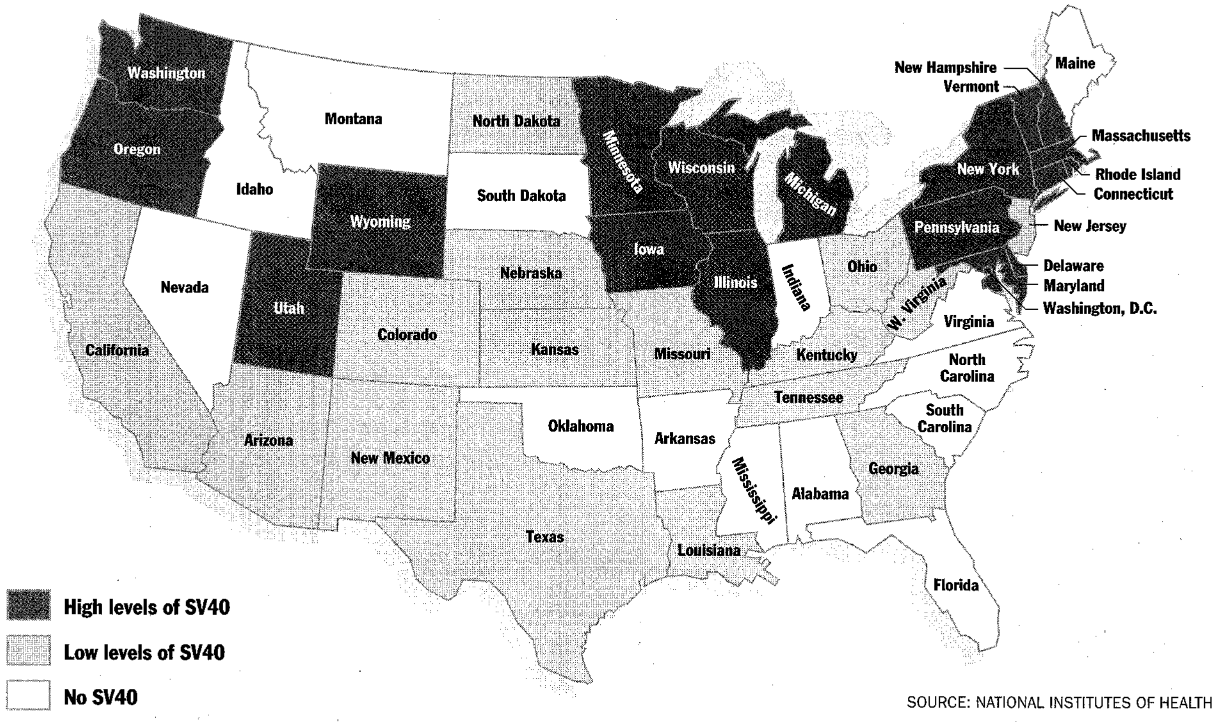
Yet eight days later, the vaccination program was back in full swing—though with extra pains taken to make sure the polio vaccine wouldn't cause polio. Salk, who would appear on the cover of *Time* that year, publicly criticized some of the manufacturers, claiming the problems stemmed not from the production protocols but from their execution.

Less than a month later, in June 1955, an article appeared in the *University of Michigan Medical Bulletin* by John Enders, a Harvard virologist who had won a Nobel Prize for his work on developing a polio vaccine. Enders suggested that it was indeed the technique for producing the vaccine that was flawed, calling it not "entirely satisfactory." He warned that beyond the risk of failing to kill the polio virus, the defective technique raised

(continued on page 85)

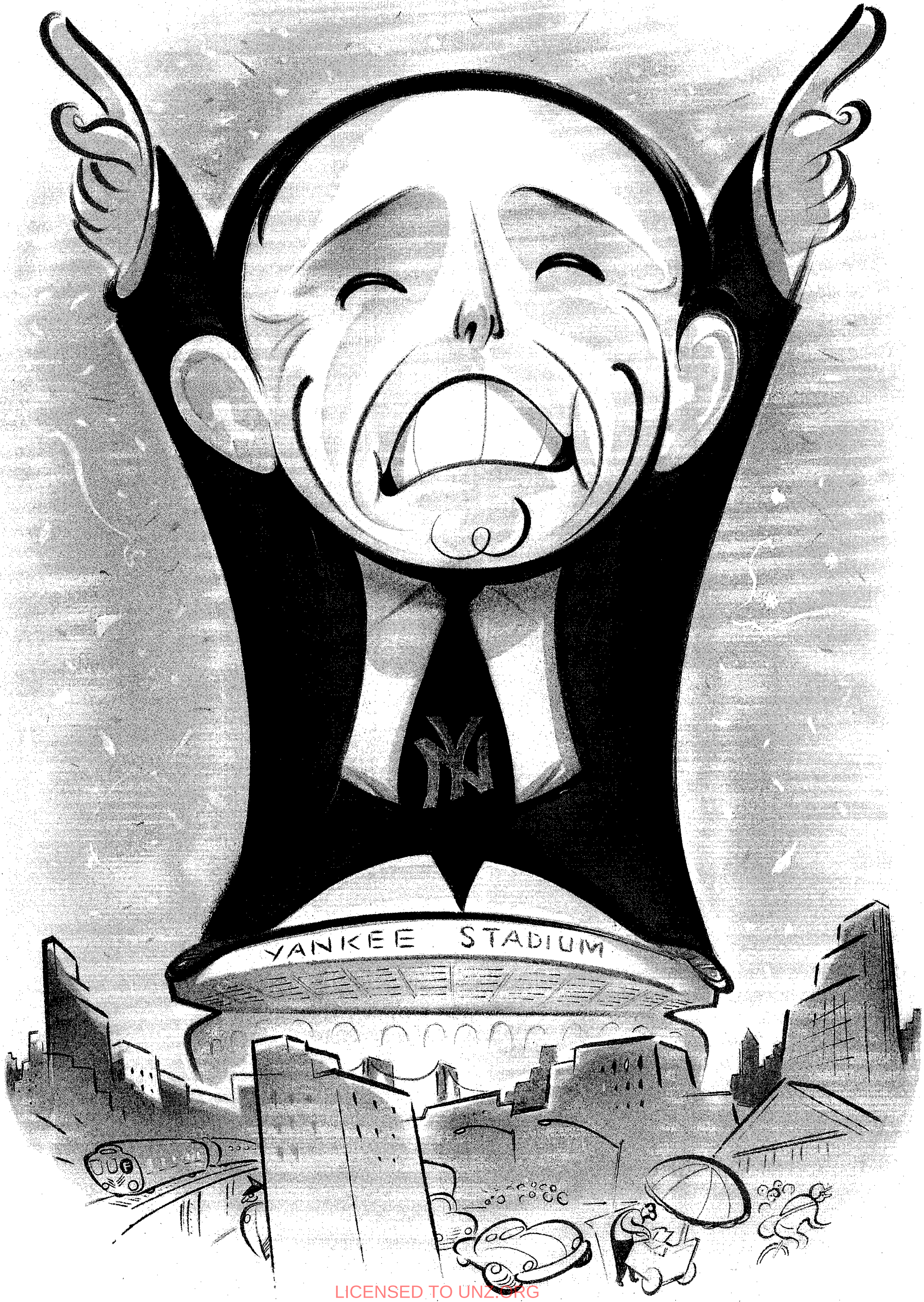
THE HOT ZONE

In 1955, 9.9 million children were inoculated against polio. Of those, 3.94 million children in nineteen states, including New York, received batches of the vaccine highly tainted by SV40. In sixteen other states, 3.67 million received less-tainted batches.


Washington
Montana
North Dakota
Minnesota
Wisconsin
Michigan
New Hampshire
Vermont
Maine
Massachusetts
Rhode Island
Connecticut
New York
Oregon
Idaho
Wyoming
South Dakota
Pennsylvania
New Jersey
Iowa
Nebraska
Illinois
Indiana
Ohio
Delaware
Maryland
Washington, D.C.
Nevada
Utah
Colorado
Kansas
W. Virginia
Virginia
California
Missouri
Kentucky
North Carolina
Tennessee
South Carolina
Oklahoma
Arkansas
Arizona
New Mexico
Mississippi
Alabama
Georgia
Texas
Louisiana
Florida
High levels of SV40
Low levels of SV40
No SV40

SOURCE: NATIONAL INSTITUTES OF HEALTH

Map by John Tomanio.


NY
YANKEE STADIUM

CAN ANYTHING BEAT RUDY?

The Yankees rule, the economy is up, **crime** is way down. Everything is in place for a **Giuliani repeat** next November. Or is it?

By Michael Tomasky

IT WAS A MOMENT FOR drinking in, and Rudy Giuliani, as is his custom, took the biggest gulp. Charlie Hayes clutched a foul pop-up, and the Yankees had just won their twenty-third world championship. Ruth's venerable house was in ecstasy. Players mobbed one another on the field while the fans stayed and stayed, and cheered and cheered. ■ And there, in a suitably important box, stood New York's 107th mayor, who as a child had survived the taunts and brickbats of his Dodger-worshiping playmates in Brooklyn by defiantly wearing his little Yankees uniform, not yielding a thing to them, digging in his heels, giving as good as and probably better than he got (how hard is *that* to picture?). After a visit to the locker room, he came out to the field, and why not—this was his team, after all, and this is his city, especially now. The players had disappeared, of course, but there were still plenty of folks to glad-hand. First one cop wanted his photo taken with the mayor on the pitcher's mound, then another, then someone else, then someone else. This went on, and on, until almost 2 A.M.

ILLUSTRATION BY ERIC PALMA
FOR NEW YORK

Quality of life (I): Thanks to Giuliani and Bratton, the city seems (and is) safer than it's been in years.

The stadium, so frenzied two hours before, was utterly desolate; management was literally bringing down the lights. And Giuliani was still there, obliging his admirers and basking in the refracted glow of victory.

Three days later, there he was, escorting the Yankees through the Canyon of Heroes, smiling as confidently as if Jim Leyritz's series-changing home run had originated in a staff memorandum. Actually, he was remarkably restrained in his speech at the City Hall ceremony that followed the parade. The rally did have a campaign feel about it, with City Hall dressed in its inaugural bunting and whatnot, but the mayor, defying the predictions of a few cynics, did little to try to weld the Yankees to his own greater glory—that is, if one discounts the ALL ACCESS badges worn by administration officials that on their flip sides actually carried a photo of Rudy in a Yankees uniform giving the old thumbs-up. Rudy didn't need to spell everything out. To anyone watching the event through political glasses, the messages were obvious enough. Yankees. Rudy. Crime down. New York better. We can (and did) kick your city's ass.

If David Dinkins seemed cursed by one agony after another, his successor seems blessed in similar proportion—our local analogue to the post-1994 Bill Clinton, for whom every bounce has also been true. The economy, lousy throughout most of Dinkins's tenure, has begun to turn around—not a lot, but enough that in the past quarter, the city actually took in $289 million more in tax revenue than it had anticipated. There has been no wrenching racial horror of the Yusuf Hawkins sort that did in Ed Koch; nothing more cataclysmic, outside of New York's day-to-day depredations, than a snowstorm, which, for a take-charge mayor like Giuliani, is a hanging curveball over the plate.

So now here we are, just twelve months away from the day he will ask us to support him one more time. With that annoyance known as the presidential election now all but out of the way, the city's political wheeler-dealers can turn their attention to the prize they really treasure most, Gracie Mansion. "The campaign starts," as Giuliani adviser Ray Harding puts it, "on November 6." It may not seem, right now, as though it deserves to be much of a campaign. Giuliani can run entirely on crime stats; and besides, these Democratic candidates are losers. So Rudy rolls, right?

At almost 2 A.M., the stadium was utterly desolate. Giuliani was still there, basking in the refracted glow of victory.

Not necessarily. Take stock of some numbers. New York is still a Democratic town, by a ratio of nearly five to one. In poll matchups with likely opponents, he never tops 50 percent—a standard benchmark of electoral comfort. Indeed, in one recent poll, nearly one third of the respondents said they'd definitely vote against him, not a bad base from which an opponent can start. Giuliani should take nothing for granted.

The irony is that that record of accomplishments, while not unblemished, would probably be enough to make any Democrat a shoo-in. Maybe he has been lucky, but it wasn't luck that reduced crime by a third. Giuliani also deserves enormous credit for having taken on some fights that you just know Dinkins would never have attempted, like moving against the mob.

But the "great renaissance" he likes to brag about simply hasn't happened—in the schools, for instance, or for the city's growing number of poor people. And despite his occasional stabs at conspicuous empathy, Giuliani remains a selectivist and a bully who performs marvelously on the things he cares about but, on the things he doesn't, ignores criticisms and calls people names.

Take all these together, and the cocktail is highly combustible, especially if his luck turns, as luck inevitably does, and fate hands him an incident that shows the city his bad side. Maybe the present crop of Democrats can't beat him, but he can beat himself. "The race," says Mitchell Moss of New York University's Urban Research Center, "is Rudy versus Rudy."

RAYMOND B. HARDING—THE B. IS HIS ONE CONNECTION TO childhood, when he was a Yugoslavian Jew named Branko Hochwald fleeing the Nazis—plops his impressive girth into a chair in his midtown office. He pours his coffee, readies a supply of Camels, fires one up. The leader of the Liberal Party, whose endorsements of Giuliani in '89 and '93 created the crucial image of "fusion," wants to talk "grand arc," as he puts it in his amusing bulletin-board manner.

"You gotta look at the way things were before Giuliani," he says. For him, two events symbolized the city's condition and what he sees as Dinkins's complete misunderstanding of how to preserve civil society: the 1990 Korean-deli boycott, when the Dinkins administration refused to enforce a court order keeping protesters 50 feet away from the store; and, of course, Crown Heights in 1991, when the Dinkins people let rioting teenagers roam for two nights after an innocent man had been killed because of the way he looked. "If I wanted to point to the essence of the way things used to be, that was

Photograph by Frances M. Roberts.

the moment," Harding says. "It comes from a certain lawlessness of rhetoric, a lawlessness of conduct in which each person's space was not respected. And if 7.5 million people are to live together, each person's space has to be respected."

The "great renaissance" he likes to brag about simply hasn't happened.

By contrast, he continues, look at what has happened under Giuliani. In early March 1994, when Giuliani was just two months in office, a man pulled up the on-ramp to the Brooklyn Bridge and started firing at a van full of teenage yeshiva students. One died, and, this having happened just four days after Brooklynite Baruch Goldstein had gone to Hebron and massacred 29 Palestinians, tensions were brimming. But Giuliani and then–police commissioner William Bratton got an arrest the next day, and tensions were calmed.

Harding didn't even mention what was most admirable about the mayor's handling of that event. Yes, an outer-borough Jew was killed, and outer-borough Jews voted for him in large numbers. So, sure, he was delivering for his base, but he didn't frame the incident as an affront only to Jews. "It's being treated as an attack on all New Yorkers," the mayor said at the time. "It shocks all decent people." And, directed at those Jews who were stoking the controversy: "This act of evil is not the act of a people, but it's the act of a person or persons." It was nicely done, and a long way indeed from refusing to put 50 feet between hardworking small-business owners and a group of people shouting "Korean bloodsuckers."

The civil-society argument, despite the mayor's often uncivil eruptions, is one that most New Yorkers probably feel Giuliani is winning, and for one huge reason: crime. Yes, Dinkins pushed the bill that hired the new cops in the first place, but it was Giuliani and Bratton who engineered the turnaround, and even if the mayor is so thin-skinned that he couldn't stand to see Bratton win an ounce of credit, the average person is probably happy to applaud them both. Giuliani's campaign dictum about the first civil right being the right to safety turns out to have been pretty apt. Besides, how often does a politician promise stunning results and actually deliver on them? After years of almost unceasing bad news about their city, New Yorkers had something to feel great about, to shove in the face of the Phoenixes and Raleigh-Durhams and all these burgs where fed-up New Yorkers were supposedly moving.

The dramatic crime statistics have demonstrated to citizens that New York can be made to work again. The mayor's quality-of-life initiative, which includes crime-fighting first and foremost but also a more general respect for decent standards of public behavior, has genuinely helped the city—and it's helped him. "He's providing a sense that the city is being governed," says urban scholar Fred Siegel of the Cooper Union. "Giuliani's in command. People like that, a sense that he's in charge of things, that someone's accountable."

"One city, one standard," he preached over and over during the 1993 campaign. It was in some respects a coded message to outer-borough whites who were outraged over Dinkins's perceived favoritism toward blacks in Crown Heights. But in other ways, Giuliani's standard is profoundly real and American and *liberal*—in the historical sense, before liberalism washed up on the beach of identity politics.

It's a good ideal, all right, but it's one Giuliani has not met in some fundamental ways. He expresses proper outrage when, say, a police officer is killed. But he has never shown genuine fury over an issue of concern to blacks or Latinos—who did not vote for him. When Officer Francis Livoti was recently acquitted in the death of Anthony Baez—a stunning, strange verdict—Giuliani discoursed in legalese on the distinction between a lack of evidence and actual innocence, saying nary a word about understanding the shock and pain the Baez family must have felt. How is that different from David Dinkins's lukewarm proclamation, right after Lemrick Nelson was acquitted in the death of Yankel Rosenbaum, that the justice system has run its course and that we must abide by the jury's decision? Dennis Walcott, president of the New York Urban League, is a rare black leader who gives Giuliani credit for "building bridges to communities he didn't have a relationship with," but he also notes that "there are ways to say to your base, 'I am in office, and this is what will happen when I am in office.' "

One population that is decidedly not his base: poor people. Giuliani brags that he's removed 180,000 people from the city's welfare rolls. He wins tremendous praise for it within the chattering class. While there's no earthly reason to defend welfare as we've known it, neither is there much to celebrate in a policy whose chief aim is simply to reduce the caseload, and probably for the purposes of boasting about it come the next election.

The administration has accomplished this, says Liz Krueger of the Community Food Resource Center, by making eligibility requirements far more stringent than they once were. So now welfare recipients are subjected to home visits, unannounced; if the caseworker calls twice and they're not home, they can lose benefits. They must provide paperwork proving they have a legal residence, which many poor people—and even quite a few middle-class subletters—do not. The city boasts that 37,000 former welfare recipients have gone

Quality of life (II): Under Giuliani, countless soup kitchens have opened to meet a huge surge in demand.

Photograph by Richard B. Levine.

into the workforce. Critics think that number is inflated; and even if the figure is accurate, it represents only a modest success rate in moving ex–welfare recipients toward work. "Doesn't anybody think the government has any responsibility to find out what happened to these people?" Krueger asks. "The city's position is 'Well, yeah, maybe we should, but we're not.' "

DELICATESSEN
POLICE LINE
DO NOT CROSS

Uncivil liberties: Dinkins failed to stand up to black activists who boycotted this Korean deli in 1990.

Some of them seem to be going, for example, to single-room-occupancy hotels, which are now renting beds in three eight-hour shifts. And they're going to soup kitchens. There were about 750 soup kitchens when Giuliani took office. Today, there are 907—a new one has opened, in other words, every week. Even this number is insufficient to the task. Since January, kitchens and food pantries have turned away about 60,000 people every month for lack of food. All this is before the new federal welfare law kicks in next year, which will in the next six years cost the city $2 billion in federal benefits targeted to immigrants alone.

Nobody seems to bother very much with poverty these days, and certainly no liberal can beat Giuliani next November on soup kitchens. But his opponents can talk about jobs. The city has gained around 55,000 jobs since Giuliani took office, and while that's a vast improvement over the 310,000 or so lost during Dinkins's term, it's still a rate of growth that lags behind that of the nation as a whole. And there are other indexes of weakness. For example, commercial-eviction warrants filed in civil court, which correlate pretty closely with small-business closings, have gone up during Giuliani's term. In the Koch era, the average was 363 filings a month; under Dinkins, 580; during Giuliani's first two years, it was 630.

Bill Stern, who writes for the conservative-leaning Manhattan Institute's *City Journal,* argues that Giuliani hasn't aggressively mapped out a comprehensive jobs strategy. "His major difficulty has been in not highlighting the city's economy," Stern says. "Now, I'm not minimizing the fact that public safety contributes to the economy. And I'll concede that the New York political culture is all redistributionist. But having said that, this was the premier urban economy of the world for most of this century. And where are we now?"

Stern says Giuliani should hire "an economic-development Bratton" and make job growth his top priority—rebuilding the port of Brooklyn, encouraging more high-tech growth. A job boom, of course, would solve the seemingly permanent budget crisis as well, which Giuliani hasn't done much to address. True, he has cut and cut and cut, but the cuts are just for treading water; long-term structural balance needs job growth, public investment, perhaps even (gasp) a tax increase or two. The unexpected windfall from the recent quarter's tax revenues means, at the very least, that he'll be able to do a comparatively painless election-year budget. But to Ray Horton of the Citizens Budget Commission, the mayor has not made fiscal balance a priority. "His main fiscal policy is that of a tax cutter," says Horton, "and he has financed that policy in effect by relying tremendously on one-shots"—revenues that will not recur and are used to patch up a given year's gap.

People who work pay taxes; taxes pay for services; services help the middle class. Giuliani has always presented himself as the defender of the middle class, and in terms of values and work ethic, he is, emphatically. But middle-class people send their kids to the public schools, to take one glaring example of an area in which Giuliani has done more harm than good, and everyone knows it's no accident that they tend to leave New York right about the time their children turn 5 or 6.

Education is his biggest Achilles' heel. His general attitude toward the schools has been *Give me more power and trust me to fix them,* but he has not earned that trust. "I think he cares about a limited number of education issues as they impact on his key concerns of crime and quality of life," says one educator, referring to the mayor's focus on school security. "Beyond that, there hasn't been much." His badgering of former chancellor Ramon Cortines was awful. He had to be dragged into supporting City Council Speaker Peter Vallone's much-needed $1.4 billion school-rebuilding plan. And the first $276 million, which was supposed to be doled out in October, hasn't been spent yet because Giuliani and the council can't agree on where the money should go.

THE RECORD, THEN, IS VULNERABLE TO THE RIGHT KIND OF CRITicisms. So why do most politicos, even those who want to see him lose, think he'll be so hard to beat? First, because it's hard to underestimate the quality-of-life factor. It's instinctive and emotional with people; few except the poorest New Yorkers see the effects of budget cuts firsthand, or if they do (say, in the form of a fare hike), they chalk them up to the way things are these days and get on with life. But when your block is quieter and your daily routine feels that much less stressful, you look kindly on the mayor. And people who live in poor neighborhoods feel the difference in crime reduction the most, which is why, despite Giuliani's ice-cold relationship with black political leadership, his budget cuts, and his poverty policies, he'll likely get far more than the 5 percent of the black vote he got last time, just as he's probably the only Republican for whom some post-Lindsay Manhattan liberals will ever vote.

Second, general opinion holds that the expected crop of Democrats—Manhattan borough

The dramatic crime statistics have demonstrated to citizens that New York can be made to work again.

Photograph by Nola Tully/Sygma.

president Ruth Messinger, Bronx borough president Fernando Ferrer, and Brooklyn City Councilman Sal Albanese—just doesn't have it. (Yes, Al Sharpton has declared his intention to run, but let's wait and see about that.) "George Pataki disproved the old political saw that you can't beat someone with no one," says Ken Frydman, a former Giuliani-campaign aide who now works as a corporate consultant. "But it's hard to see that happening this time."

> General opinion holds that the expected crop of Democratic challengers just don't have it.

Which is why so many Democratic eyes are pitched toward Comptroller Alan Hevesi, who, the thinking goes, can hold the liberal vote and make just enough incursions into Giuliani's base—he's white, Jewish, from Queens, and even something of a fiscal conservative. He would have the backing, probably, of both the moderate Ed Koch and the leftish hospital-workers'-union chief Dennis Rivera, and the marriage of those two Democratic factions would indeed be formidable. Hevesi has even been said to have the tacit backing of Senator Al D'Amato, although D'Amato's long-standing wish to see Giuliani exterminated seems to have undergone a recent change. Giuliani finally endorsed Dole and Kemp, though in an airport hangar and not in that order, and D'Amato realizes that the wagon to which he's hitched his fortunes—Dole's—is headed straight for the ditch, so just now he's in friend-making mode. This explains D'Amato's statement last week that he's "happy to support [Giuliani] and will in any way possible."

The Hevesi rumor mill churns weekly: He's leaning toward, he's leaning against, he's announcing soon, he's waiting. Hank Morris, Hevesi's guru, says, "There's no there there yet." But there will have to be a there there pretty soon—Democrats are eager if not to unite behind a single candidate then at least to get the field set in concrete so the horse-trading can begin in earnest.

But Hevesi may not be the white knight Democrats hope him to be. He is cautious by nature, meaning he may decide against taking on a strong incumbent, and besides, it's known that he'd rather shoot for the governor's mansion.

And the Giuliani camp does not necessarily fear Hevesi most. When asked to rank the strength of possible opponents, Harding said there are two schools of thought on the matter. One holds that Hevesi would be hardest to beat. The other? Messinger. "The woman factor," Harding says. "In other words, very smart, very astute politically . . . woman."

One city, one standard: Giuliani was decisive and fair in handling the attack on yeshiva students in 1994.

Smoke screen? Maybe not. There is reason to assume that Giuliani is sitting on some polling numbers showing a gender-gap problem. Lee Jones, Messinger's adviser, says about 55 percent of next November's voters will be women. Based on 2 million voters, 55 percent is 1.1 million; if Messinger wins, say, 57 percent of that, she beats Giuliani among women by 154,000 votes—or 100,000 more votes than Giuliani's total 1993 margin over Dinkins.

The problem with such math, though, is that it reduces voters to billboards. Giuliani may not have changed the political alignment of New York dramatically, but one thing that has changed in the past four years is that a Democrat can no longer ignore white outer-borough voters and the concerns they represent. It will never again be enough to cobble together blacks, Latinos, white liberals, and gays, Jesse Jackson–style, and build a campaign based on particularist agendas pleasing to each of those groups.

The three likely Democrats, to varying degrees, say they understand this. Albanese combines populist economics with a strong law-and-order record—and hails from Bensonhurst. Ferrer grew up working-class, bagging groceries and the like, and has overseen a startling rebirth in his borough of some of New York's once most blighted neighborhoods.

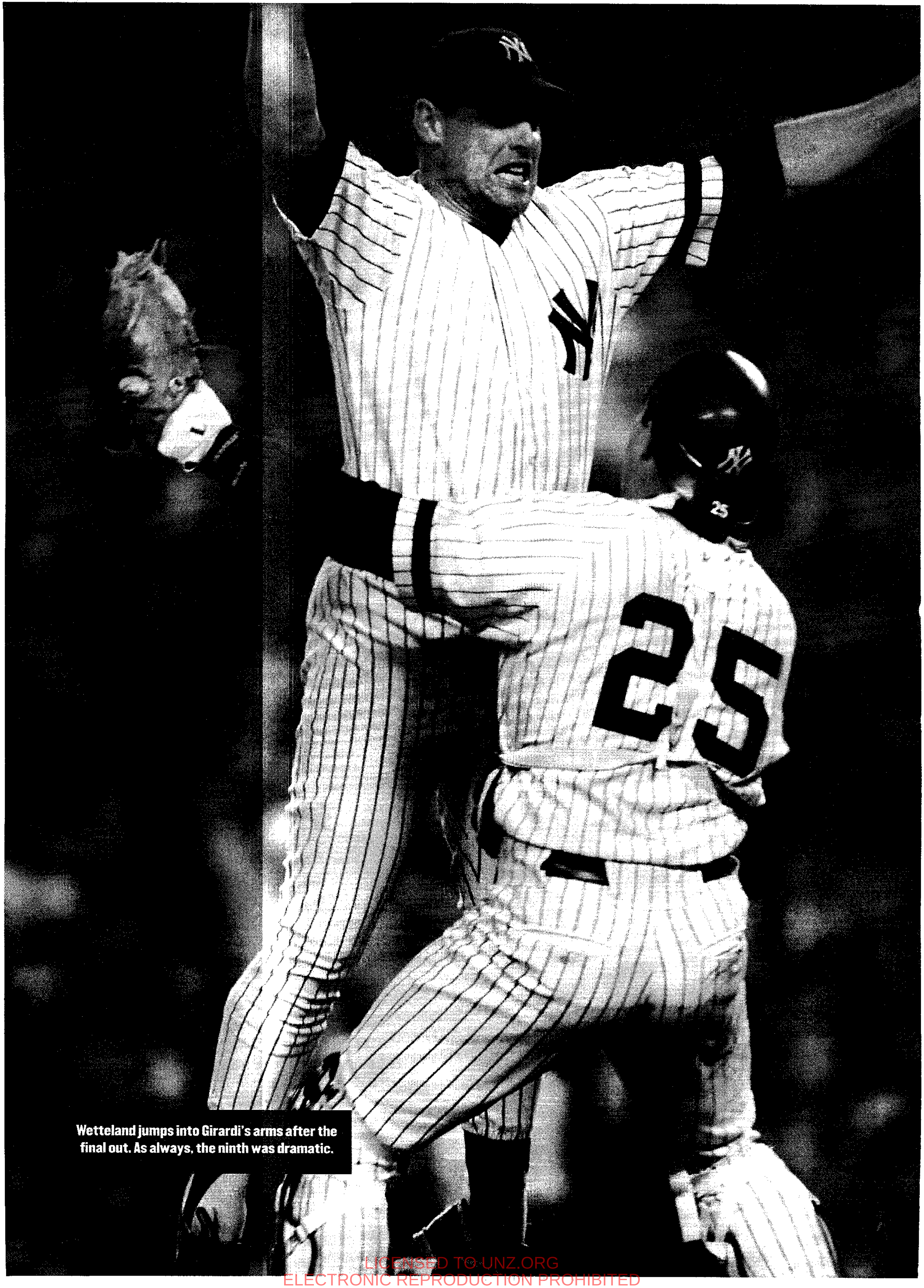
For Messinger—the Manhattan liberal, the one of the three most closely allied to Dinkins—talking outside her circle may come a little harder. "She's had eight years as borough president to redefine herself, and she hasn't," says NYU's Moss. Messinger counters that she wants to create "not a classic liberal coalition but a coalition of people who understand that public safety is not the only quality-of-life issue"—by which she means schools, parks, small businesses, the transit fare.

The Democrats have to convert the above laundry list into an alternative urban vision, which won't be easy. If elected, any Democrat will have to do most of the things Giuliani is doing—cut services, balance budgets, keep crime down. Those are not the sort of restraints within which liberalism has usually been comfortable.

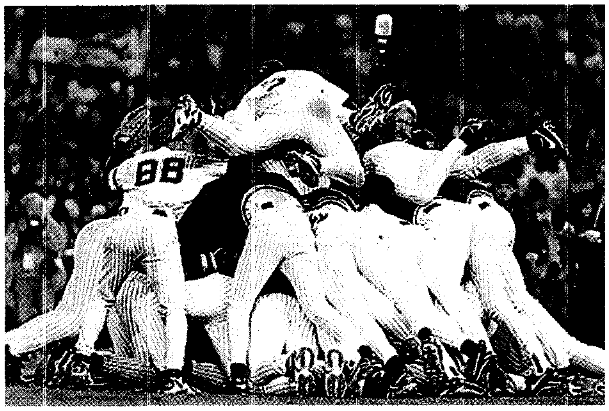
And Rudy, of course, will keep on being Rudy. He has only one gear—overdrive—and he offers few surprises. Some of the experts believe he'll soften up his image as he goes before the voters, but don't count on it. "He's got a record of accomplishments," Harding says, "and a person without Giuliani's molecules would not have it. The average pol is afraid to have a confrontation with Giuliani. They're afraid of him. Maybe that kind of thing is good for business, so to speak."

Maybe. People don't have to like a person to vote for him, as Bill Clinton is demonstrating this week. They just have to like the things he's done. Right now, enough New Yorkers seem to like enough of what he's done that he should have his way next fall. But that's why we have campaigns. ▬

Photograph by John Mantel/Sipa.



Wetteland jumps into Girardi's arms after the final out. As always, the ninth was dramatic.



WINNING ISN'T EVERYTHING

The Yankees miracle was not only their come-from-behind Series victory but also the character they showed—heart, intelligence, self-control, team play—in achieving it. Even George Steinbrenner seemed a better person. But with a stadium decision looming, the question now is: Will he stay that way?

BY CHRIS SMITH

REGGIE JACKSON BOWED DOWN.

True, the locker room was crowded. This was after the Yankees' tense 1–0 win in the fifth game of the World Series, and reporters and cameramen had squeezed manager Joe Torre into a small, sweaty space beside his office door. Jackson was inside the office and wanted to leave.

These days, Jackson is a part-time consultant to the Yankees. But he is still the straw that stirs the drink. Jackson has lost little of the prideful swagger that made him a colossal star of the last Yankees team to win a championship, in 1978.

Here in Atlanta, it would have been easy for Jackson to cross right in front of Torre, or slip around behind him, and once again show his face on millions of TV screens. Perhaps he was simply being polite. Reggie bent deep at the waist, the enormous cigar in his mouth nearly scraping the ground, and stole none of Torre's moment.

By this point in the World Series, it was clear that something special was going on. Not only were the Yankees showing the athletic talent to whip the defending-champion Braves three straight times on the road; they were doing it with palpable dignity. Extended exposure to the 1996 Yankees, it seemed, was making even Reggie Jackson humble.

The air of humanity surrounding this team was genuine enough to save Frank Torre from being hyped into the New York version of Kerri Strug. This decency was why, after the Yankees won the World Series, the euphoria reached far wider than bike messengers and bond traders appearing for work Monday morning wearing Yankees caps. Heck, even Lou Reed sounded peppy: "The incredible perseverance and guts this team has shown! The will to survive—maybe that's what we're all relating to. It was very moving, the constant battle as a team."

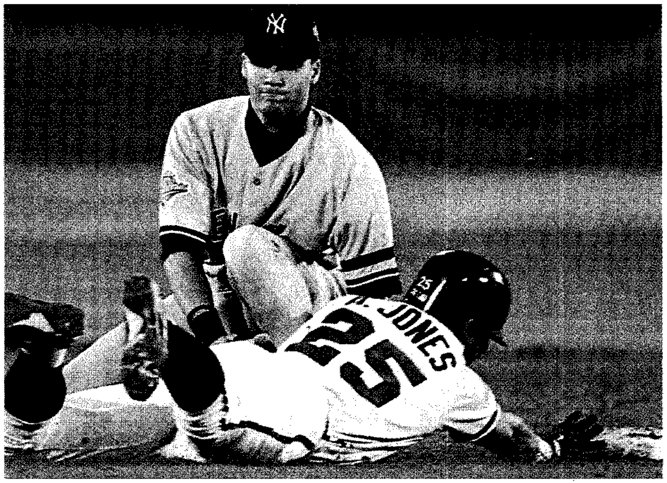
"This euphoria is extremely important to a city," says Alfred Kazin, the urban writer and thinker. "The city is not exactly together these days. This is one of the few good things that happens to a lot of people."

And for these few days of community and good spirit, George Steinbrenner and Rudy Giuliani will make New York pay for, oh, the next 75 years or so.

WITH A NUN AND A HEART TRANSPLANT IN THE TORRE FAMILY, IT became fashionable to ascribe the Yankees' success to fate, to miracles. Yes, they got lucky (Jeffrey Maier? *Graeme Lloyd?*). But the magic of these Yankees—and the reason this team is important for this city—is that they worked hard. These days, there are precious few examples of public institutions where cooperation and striving pay off. Government? Schools? Churches? All centers of controversy and mistrust.

Yet selflessness and resilience weren't clichés on this team. This spring, when no one wanted a convicted tax cheat and former drug abuser, Darryl Strawberry ran sprints as a member of the sub-minor-league St. Paul Saints. Bernie Williams, whom George Steinbrenner repeatedly tried to trade, did hundreds of stomach crunches past midnight after playing nine innings every evening ("Tonight," Williams said, dripping champagne during the victory celebration, "I might somehow forget to do them"). Obsessive, disciplined knowledge of the strike zone yielded a winning Wade Boggs walk.

There was general astonishment at the sheer bulk of games in which Joe Torre had worn a uniform—4,272—before reaching a World Series. More impressive was that Torre never stopped learning. During the ninth inning of game five in Atlanta, Torre recalled an otherwise meaningless game back in July against the Red Sox, where, in a similar situation, he'd ordered John Wetteland to walk a hitter and "it messed with John's mind." The Yankees lost. So this time, Torre went to the mound and *asked* Wetteland what he wanted to do. Wetteland chose to walk Ryan Klesko. The Yankees won.



In game 5, Andruw Jones, a thorn in the Yankees' side, was caught stealing (above); Leyritz's home run tied the score in game 4 (top right); Williams finally broke out in game 3 (near right); Pettitte's brilliant season continued, 1-0, in game 5 (far right).

There were stylistic reasons why this team was appealing beyond the everybody-loves-a-winner level. "I think it's because we're not a bunch of bangers, like a lot of teams this year," Torre said as he walked, dazed and thrilled, across the field after the final game. "We played *baseball.*"

There were economic reasons. Some of the best players—Derek Jeter, Mariano Rivera, Bernie Williams, Andy Pettitte—made the smallest salaries (though minutes after the clincher, Wetteland and Jimmy Key were talking contract).

And the Yankees draw on one of the deepest reservoirs of nostalgia in sports. "During the daytime championship-series games, I thought of Mickey Mantle," says NBC's Bob Costas, who eulogized the Yankee slugger last summer. "Those games felt to me, by the way the shadows were on the field, the time of year, they felt like October World Series games when I was a kid. The games where you either played hooky or you'd run home as fast as you could, trying to get back by the sixth or seventh inning."

Yet there was a need to care about these Yankees that went beyond conventional rhythms. For three weeks in October, the city was caught up in a public dialogue that lacked the usual sharp New York edge. Words hung in the air of subway cars and bumped into sentences in apartment-building lobbies:

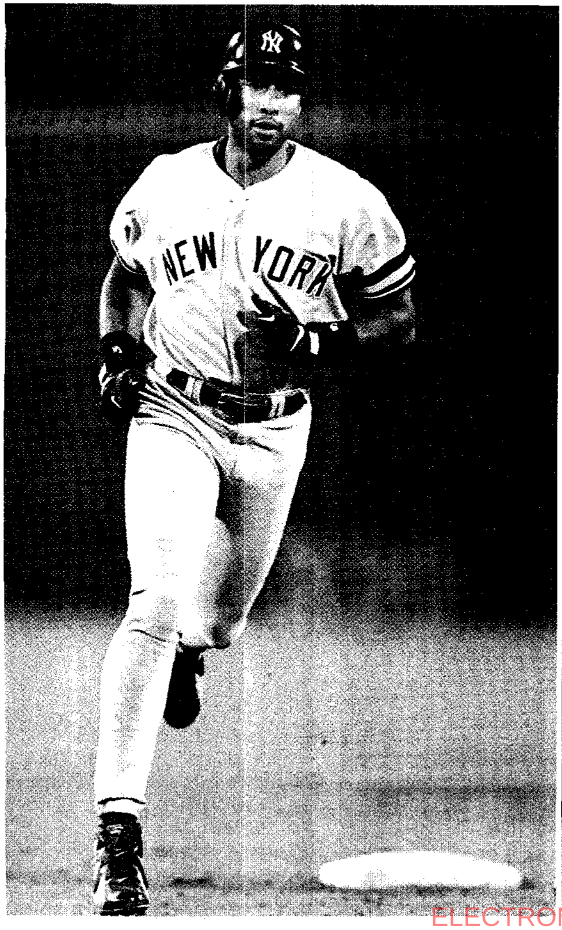
". . . You mean in the Baltimore series . . ."

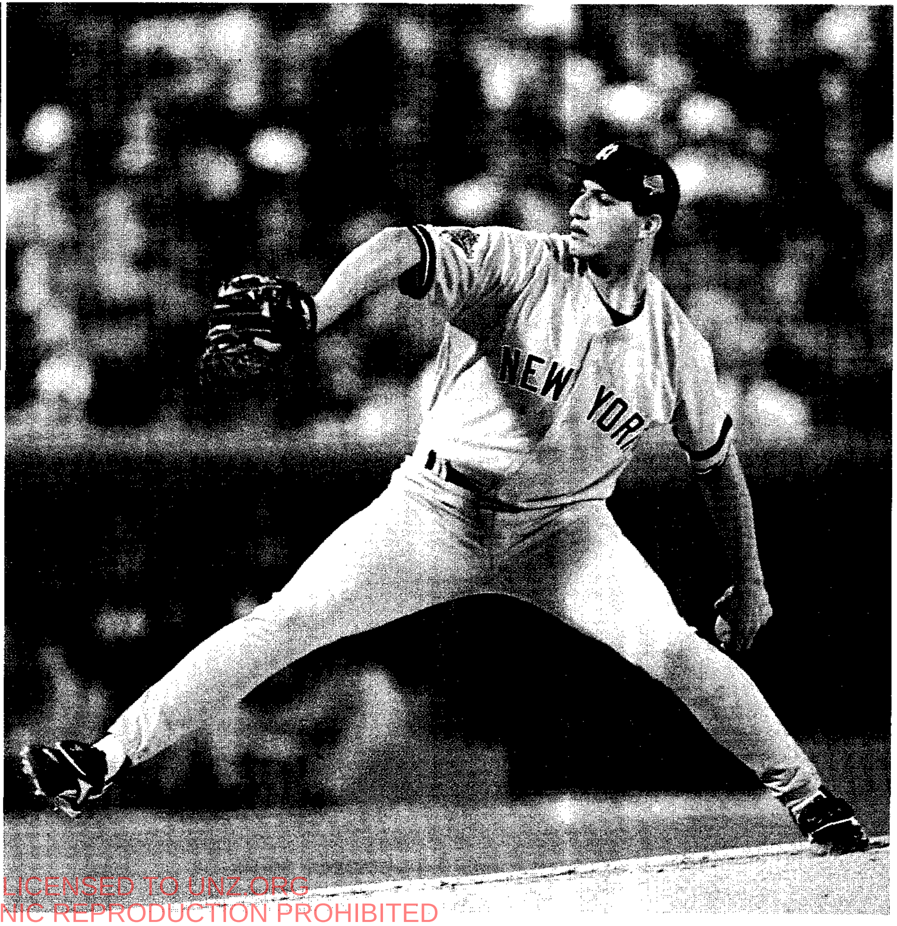
". . . fell asleep in the sixth inning, and even when I woke up, I thought I was dreaming. They'd won!"

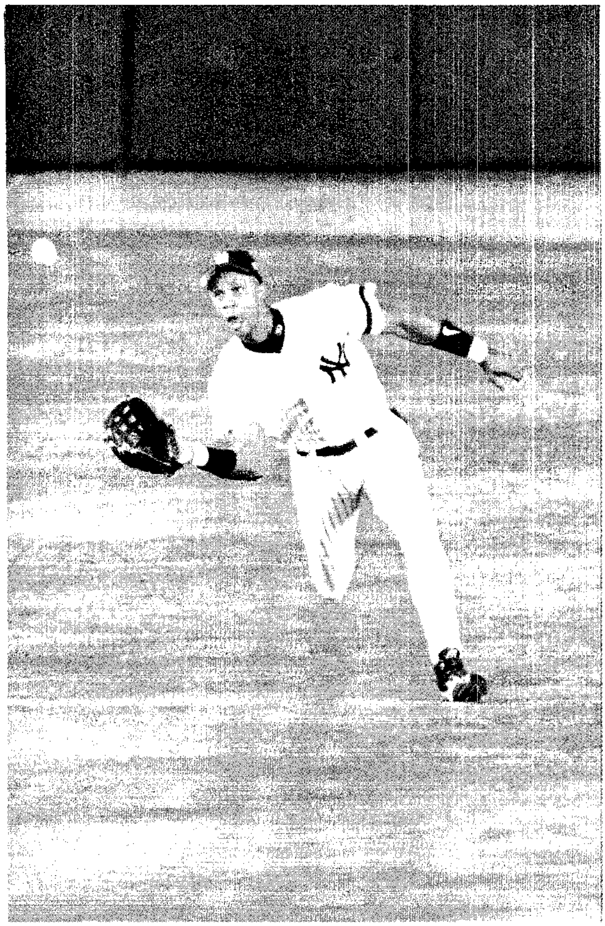
". . . Wetteland . . ."

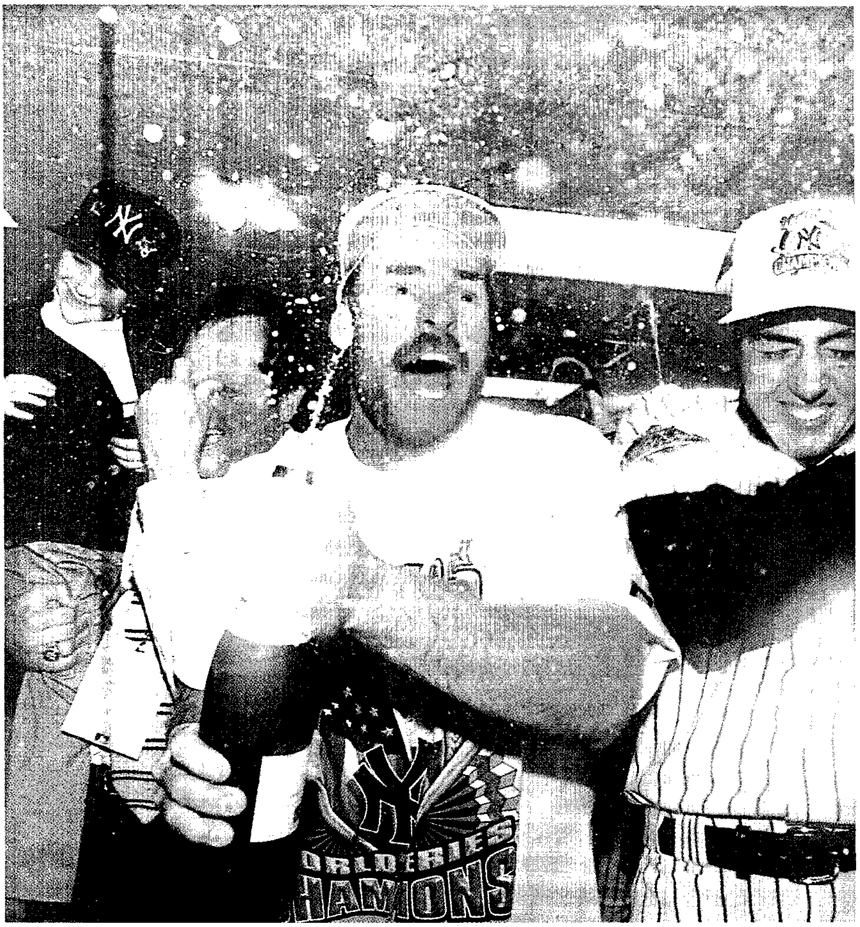
". . . hat."

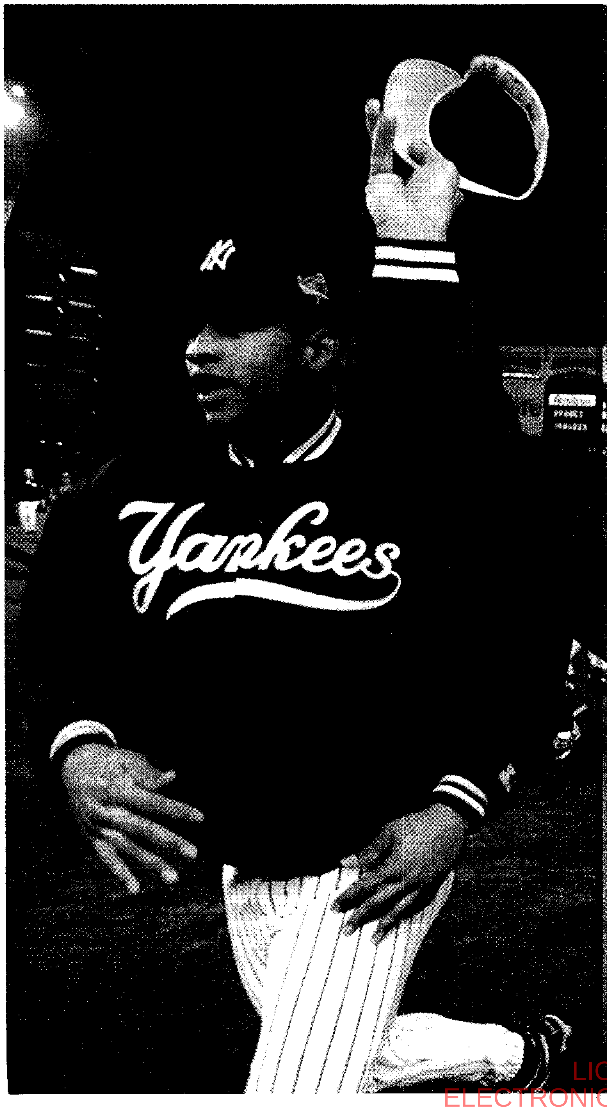
In the Yankee Stadium right-field bleachers before game six, a 41-year-old program vendor named Dave Goode says he has an office job in Phoenix now but manipulated his work schedule to be here for the World Series. "I grew up ten minutes from the stadium," Goode says. "These are the true baseball fans out here, yuppies and poor people, kids and muckety-

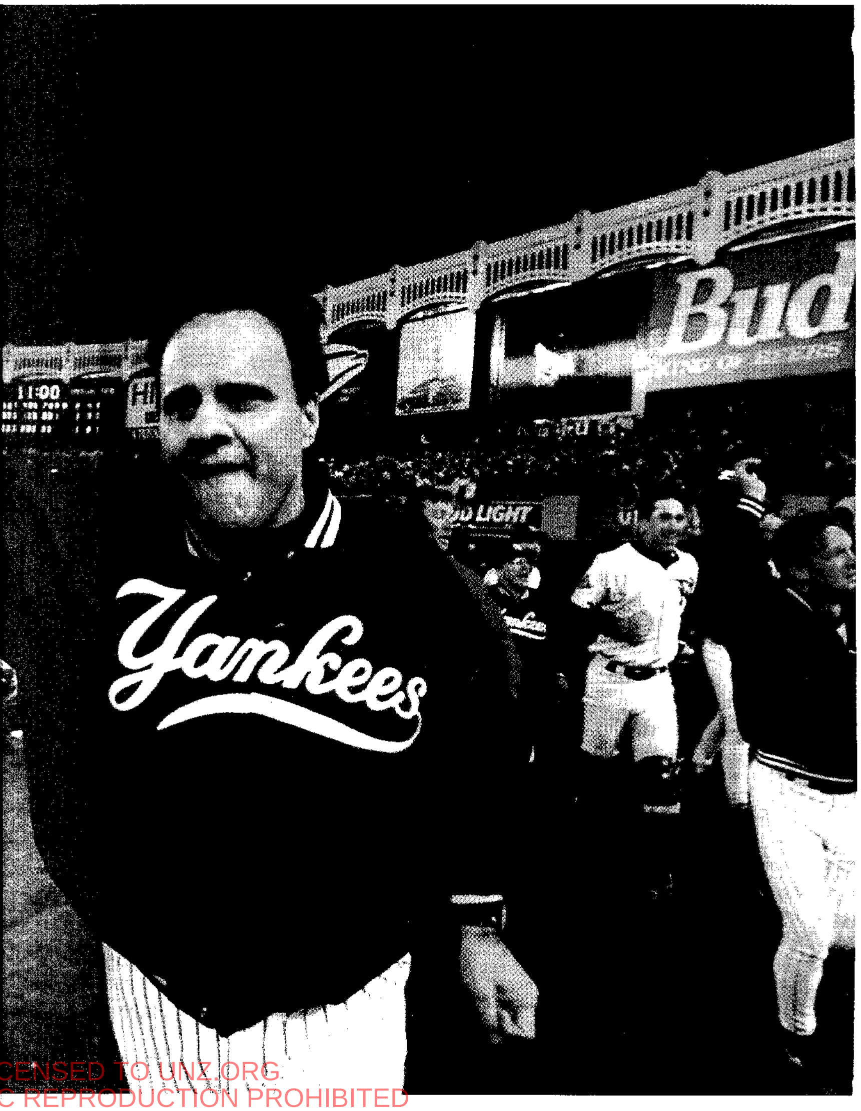







ORLD SERIES
HAMPIONS

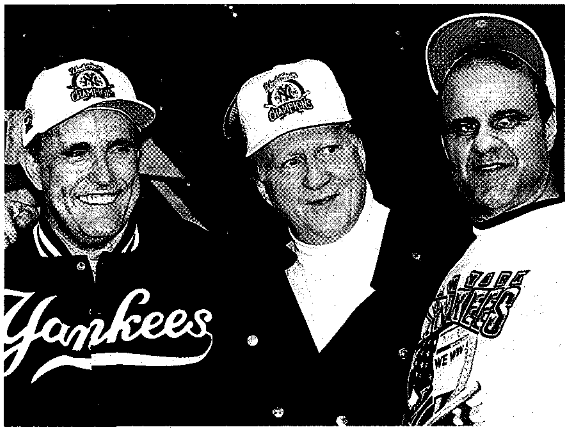

Yankees


Yankees
Bud
11:00

mucks. This is good for the city, everyone blending together."

William Fugazy was also at game six, in a box seat. Three days later, Fugazy went to the victory parade with his close friend George Steinbrenner, then tried to explain the outpouring of affection they'd just witnessed. "There's also the thought, is there a danger they're gonna lose this team to Jersey or someplace like that?" Fugazy says. And does the limousine magnate believe those fans' worries are justified? "I would say that the Yankees will not be long in the Bronx."

AS THE YANKEES WON AND STEINBRENNER STAYED WITHIN GENERALLY accepted standards of adult behavior, a debate began as to whether, at 66, the old shipbuilder had actually mellowed. Steinbrenner has always done semi-private good works, endowing scholarships for the children of slain cops. But this year, Steinbrenner emphasized the healing powers of baseball as never before, turning the Yankees themselves into a traveling tough-love show with a $60 million payroll. When Yankee Stadium was home to Ruth, DiMaggio, and Ford, its shape seemed a coldly imperious V. Now the stadium walls formed a big hug.



Giuliani and Steinbrenner hoped Torre's glow would rub off on them (above); After saving himself, Strawberry helped save game 6—with his glove (above left); Boggs finally pops a cork (above right); Torre and Ruben Rivera lead the emotional victory lap (below left).

Steinbrenner has always been in tune with the times. In the eighties, he was as hectic and speculative as a junk-bond trader. In the nineties, he's both sponsor and enabler to the twelve-step Yankees. Steinbrenner, whose father was a cruel perfectionist, has gone from a destructive co-dependency with Billy Martin to the quieter, more benevolent mentoring of Dwight Gooden. With the human success stories on this team, Steinbrenner has laundered his own image.

In the raucous Yankees clubhouse after winning the World Series, Steinbrenner was happy but surprisingly subdued. "My son and son-in-law are already making major decisions for the Yankees," he says. "I'm an old elephant, and it's time for me to start stepping aside, letting the young elephants into the tent." He pauses, then says, "Naaaah."

Steinbrenner perks up when asked whether he's been satisfied with Yankee Stadium during the Series. "Wellll," he exhales. "The World Series was fine. But the regular season—ah, I don't want to get into that." But of course he does, repeating his dismay that the Yankees, a first-place team in a city of 8 million, finished seventh in the league in attendance, behind such backwaters as Seattle.

Steinbrenner is setting up an interesting test for himself: This year's championship is virtually certain to yield a box-office bounce in 1997. Then what case will Steinbrenner make for a new stadium? That his suburban fans still hate driving the Major Deegan? That he needs skyboxes because his $486 million MSG Network cable contract runs out in four years?

And does he worry he'll be remembered as the man who moved the Yankees out of the Bronx? "Yeah, he's starting to consider his legacy," Fugazy says. "He's brought the kids into the organization."

Of course, his real priority may be leaving his kids a choicer piece of real estate.

THE QUESTION TO MAYOR GIULIANI IS THE TIMING OF HIS NEXT scheduled meeting with Steinbrenner. Before he can answer, the mayor's tenacious spokeswoman, Cristyne Lategano, steps in front of him and snaps, "Right now."

The mayor speeds away, crunching across spilled ice cubes. In front of Jim Leyritz's locker, Rudy and George do a good impersonation of friends, briefly wrapping arms around one another. "There's no better Yankee fan than the mayor!" Steinbrenner shouts. "He stays to the end of the game!"

"Congratulations, George!" Giuliani gushes. "Not only on winning the World Series. What you did bringing back Gooden and Strawberry and giving them another chance—you're a good, good man!"

Moments earlier, I'd asked Giuliani whether the Yankees' World Series win changed the discussion about keeping the Yankees in the city. "No," he said. "Actually, yes. It shows the people of the city how important the Yankees are. When people get upset about building a stadium—the World Series will make a substantial contribution to the economy, $40-, $50-, $60 million! And the psychic boost, the boost in morale, is just enormous!"

The mayor is a smart man; maybe he has some subtle negotiating ploy up his sleeve. Right now, his strategy appears to be the eager surrender of the shirt off his back and 1 billion of the city's dollars to build Steinbrenner a new Yankee Stadium on Manhattan's West Side. A City Hall aide says Giuliani is actually working a cynical angle: Believing Steinbrenner is taking the Yankees to New Jersey, Giuliani is establishing the political defense that he tried everything he could to keep the team in the city. If the Manhattan stadium is a bluff, Giuliani may soon find it called: Steinbrenner's pal Fugazy says "one of the biggest investment bankers in the country" told him a World Series win would assure the new stadium's financing.

The novelty of a Manhattan stadium would surely boost attendance. But after seeing a World Series won in the Bronx by a team built on trust, how many fans would scorn the new place as a monument to greed? Clearly some powerful emotions are being toyed with when David Letterman is reduced to naked sincerity. Last week, Dave looked George in the eye and promised to "hunt you down and beat you to death with my fists" if the Yankees moved. For once, he wasn't joking.

AT 2:30 A.M., THOUSANDS OF FANS STAND IN THE COLD AIR, ROARing as Tino Martinez and David Cone leave the grand old ballpark (talk about the restoration of hegemony: Martinez and Cone ended the night at the Plaza, drinking in the Oak Bar). Above them all glow the words WORLD CHAMPIONS on the Yankee Stadium marquee. I drive down the West Side of Manhattan, to the corner of Eleventh Avenue and 31st Street. This is the approximate spot where Ruben Rivera will patrol center field in the year 2003. A man approaches, his right arm outstretched, waving a plastic cup, asking for money.

The beggar is wearing a Yankees jacket. ■

SHOOTING STAR

Sexy, campy, and slightly crazed, David LaChapelle is the Fellini of photography. His subjects seem to enjoy the circus. By B. J. Sigesmund

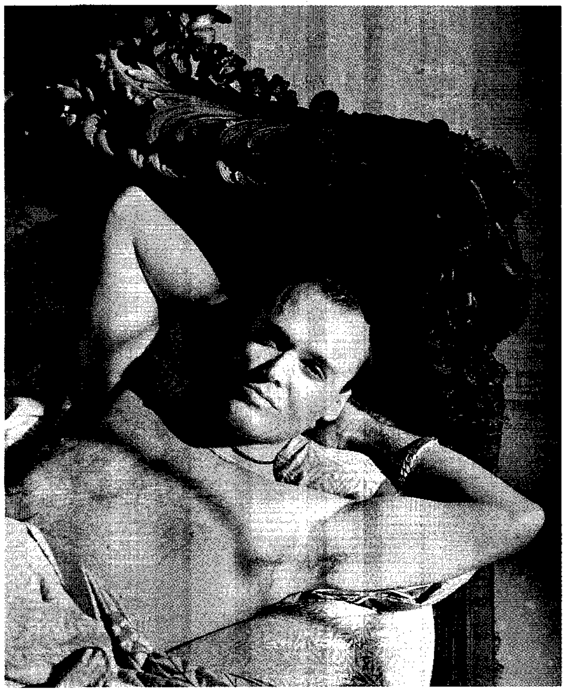
DAVID LACHAPELLE HAS A VISION. THIS ONE INVOLVES rotten fruit, black crows, a glass box, and—oh, yeah—Daniel Day-Lewis. It's a gloomy October morning in LaChapelle's expansive East Village studio, and VH-1's newly-crowned Photographer of the Year is plotting a dream scenario for his unsuspecting subject. "There's such a rawness to him," says LaChapelle. "I want him really open and giving and exposed . . . I want him *naked.*"

No one doubts that he'll get what he wants. It was David LaChapelle, after all, who persuaded Pamela Lee to pose as a Barbie doll in a dime store window; he got k. d. lang to put on makeup and a dress; Brooke Shields let him slip a camera between her and her Calvins; and Leonardo DiCaprio did something so compromising the young actor called after the photo session and begged LaChapelle never to publish the shot. (Reluctantly, he agreed.) "We would look at a picture that came in and say, 'How the hell did he get them to do that?' " says James Truman, who was editor of *Details* in 1992 when the magazine first gave LaChapelle a forum for his mesmerizing stills.

The photos—shot against expensive, fantasy sets—are hallucinatory riots of sex, humor, and style. Think Annie Leibovitz on ecstasy. By turns hilarious and extreme, soaked in colors that don't appear naturally in this or any other world, LaChapelle's best photographs have been collected in a new 150-page book, *LaChapelle Land.* The 32-year-old's work now appears everywhere from no-budget entertainment magazines like *Detour* to the lavish *Vanity Fair* (which spent more than $62,000 for his classic 1995 shot of television's most famous sitcom moms).

Playful and slightly perverse, LaChapelle pushes his celebrity subjects into caricaturing their carefully tended images. The results range from stunning to grotesque. Tori Spelling—made up to look like a cross between a prostitute and a prom queen—was so distraught during her shoot that she ran to the bathroom in tears. But somehow, LaChapelle—a grown man who embraces his inner club kid—gets his subjects to play along. "I don't do nudity, usually," says actress Jennifer Tilly, "but you feel *trust* with David. Before I knew it, I had nothing on and was holding these tiny fans on my private parts."

LaChapelle can also spot an ego in need of massaging. During a *Vanity Fair* shoot of Faye Dunaway—whom he photographed sprawled out atop a limo, surrounded by dozens of fans, police, and journalists and a giant Oscar—he had the crowd screaming "Faye! Faye!" until the notoriously needy actress was enraptured. "She got so into it," he remembers, "she was crying."

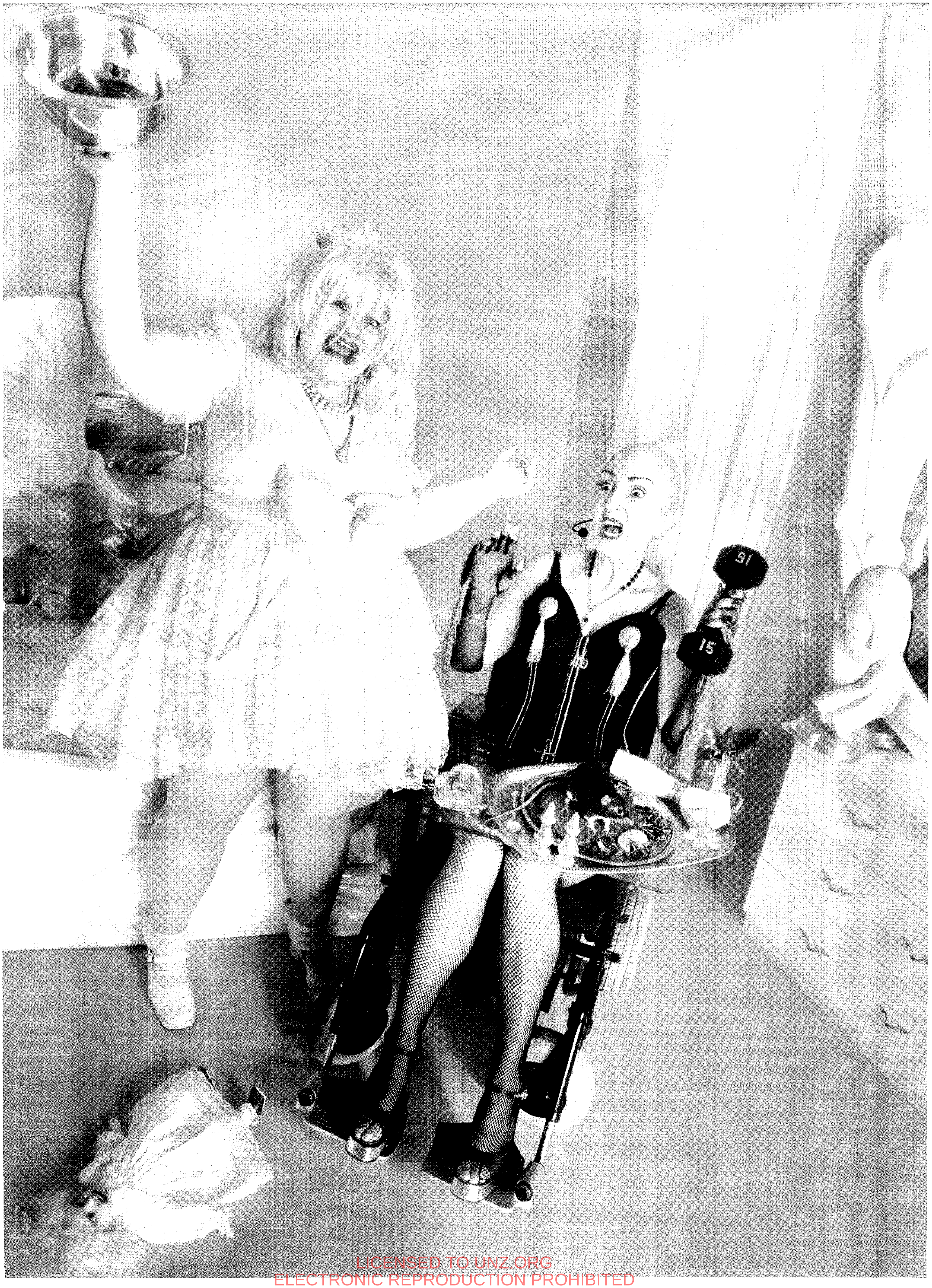


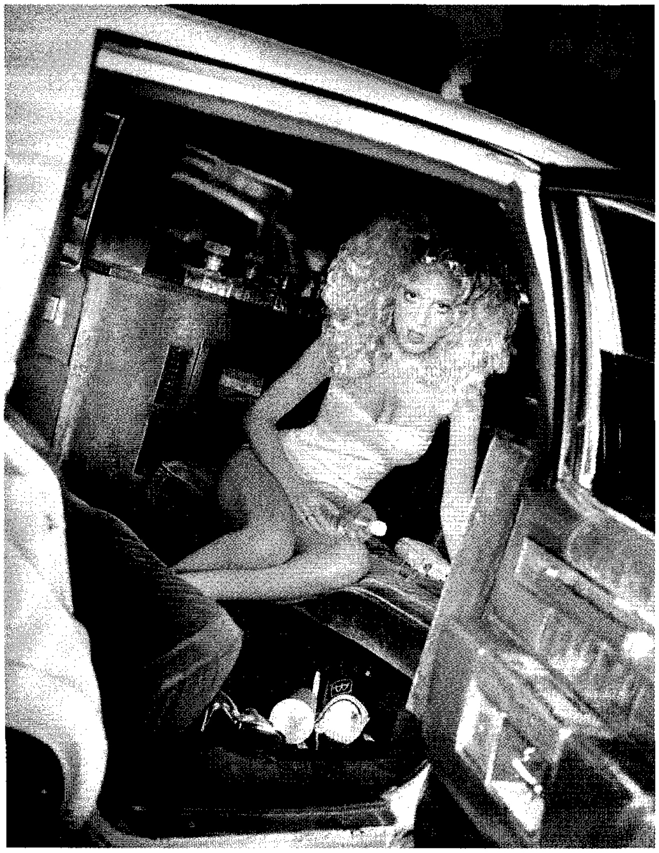
Laid-back lensman: LaChapelle (above) sweetly skewered Courtney Love and Madonna in a *Baby Jane* take-off for MTV (right).

Increasingly, celebrities invite LaChapelle's bite. His six-minute film *Salvation Armani*—which satirizes Giorgio Armani, Donatella Versace, and other sages of style—was commissioned by Armani himself. "Whatever else you say about his photos and videos," the designer says, "you must admit they are great fun and don't take themselves too seriously." Nor, it appears, do Madonna and Courtney Love. Neither of them objected to LaChapelle's wicked 50-second parody of *Whatever Happened to Baby Jane?,* which featured likenesses of the divas and ran on MTV earlier this year. The two shorts are LaChapelle's first forays into pictures that move—the next phase in a career spent shooting the stars.

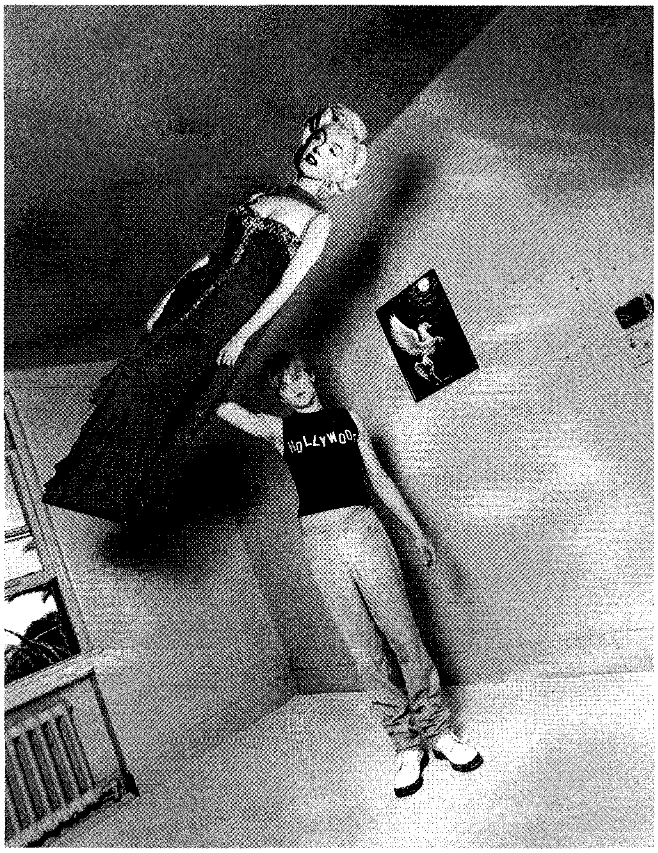
According to LaChapelle, a flair for fantasy runs in his family. The youngest of three children, he was raised in Farmington, Connecticut, by a businessman father and a bored mother with a campy theatrical bent. For his baby pictures, she adorned her young son in paper wings and photographed him as an angel. A few years later, she dressed the kids in elaborate costumes from *The Sound of Music* and posed them in front of strangers' mansions. Still, life was not all fun and games for the flamboyant teen. Tormented mercilessly in school for his clothes and behavior, he dropped out and moved to New York at 16.

Soon after his arrival, he was working, inevitably, as a busboy at Studio 54. One night, he found an earring on the floor, and he hawked it to pay for his first camera (the jewel, he later


15
15



Evening shade: Tori Spelling turned out.



Welcome to the funhouse: LaChapelle's Leonardo DiCaprio.

learned, belonged to Paloma Picasso). After finishing high school at the North Carolina School of the Arts, he moved back to Manhattan to shoot for his old club pal Andy Warhol at *Interview.* "Do whatever you want," Warhol told him, "as long as they look beautiful." He worked constantly—shooting up to eighteen pages an issue—until Warhol's death in 1987.

"At 23, I was old *Interview,*" sighs LaChapelle, who was unceremoniously dumped when the new editors arrived. He spent the next two years learning to work color negatives to produce the magnificent spectra that are now his signature. When he returned to the business, he couldn't even get his portfolio shown. "People were like, 'He's done. He's finished. He's no longer 19,' " remembers LaChapelle. For a time he was relegated to photographing society affairs ("I survived a year on what I made shooting the Jon and Laura Tisch wedding"). He also dabbled in advertising, which he still does occasionally—most famously with a send-up of the classic V-J Day photograph, featuring two burly male sailors locking lips while wearing Diesel jeans. Eventually, LaChapelle's vision found a match in the brash *Details,* for which he's shot fashion, features, and hundreds of celebrities.

The day of the Day-Lewis shoot, LaChapelle's spartan studio is occupied by the small army he calls his family—a Factory-like clique of stylists, carpenters, technicians, hairdressers, and costumers who have followed him around for years.

On most occasions, LaChapelle navigates the chaos with Zen-like serenity, but today, the photographer is *pissed.* First, the phone booth he rented for the shoot got stuck on 13th Street. Then the extravagant, custom-designed costumes he ordered especially for Day-Lewis were detained in British Customs. "Maybe we should have *more* people standing around doing nothing," he snaps. His chain-smoking minions blithely ignore him.

Known to show up to a shoot in full cowboy regalia, LaChapelle has opted today for an understated navy sweat suit and scuffed Air Jordans. But his surly demeanor perks up as soon as Day-Lewis walks into the room. Chattering brightly, LaChapelle leads his recalcitrant quarry through the stained-glass-filled studio. The actor remains polite but untalkative, looking rather like a priest in a bordello.

Anxiously, he goes through the motions as LaChapelle sings out commands. Teams of craftsmen have labored for days on the sets: a Dutch still life with bug-infested fruit, a wheat field surrounded by crows. Prodded by LaChapelle, Day-Lewis finally begins to relax. An hour later, he is happily seated underneath a pink table wearing a glass box on his head (a scenario that Day-Lewis's manager had firmly assured LaChapelle the actor would nix). "We've had people not be crazy about their pictures when they came out," LaChapelle admits, tactfully declining to name names. "But it's not my job to please *them.* I do what I need to do for myself first."

Then, just as the shoot is winding down, the photographer craftily goes in for the kill. "This is not about beefcake or being titillated. But since you lay yourself bare when you act, would you please take off . . . your *shirt*?" Surprisingly, Day-Lewis meekly complies. A smiling stylist rushes to apply clear-colored body paint to the actor's substantial arms, chest, and torso. Wedged inside a Donald Judd–inspired wooden box, Day-Lewis mugs and laughs, but when the pictures stop, so, quite abruptly, does his visit.

"I didn't ask him to take his pants off, which I wanted to," LaChapelle says later, with uncharacteristic modesty. "I just figured, oh, I don't know. He's such a great artist. He's so *nice.* Whatever he wanted, he got." Now that the photographer's receiving the same celebrity he's spent years documenting, has he got a bit more sympathy for his camera-shy clientele? "I have no interest in fame," he says, sounding amazingly like one of his more somber Hollywood subjects. "I just want to take famous pictures." ■

Photographs by David LaChapelle.

BIG APPLE CIRCUS

Exclusive Event for the Readers of NEW YORK MAGAZINE

Join NEW YORK for a private performance of the Big Apple Circus at Lincoln Center. You're invited to enjoy this fun-filled spectacle that will inspire and delight circus fans of all ages.

Date: Friday, November 15

Pre-performance activities from 5:30-7:00 p.m., featuring clowns, games, giveaways, sampling, demonstrations and more, sponsored by:

Beth Israel Health Care System
Con Edison
Foremost Furniture
Lincoln Mercury
Manhattan Cabinetry
The Mount Sinai Medical Center
NYU Medical Center
Rockport
Sfuzzi Restaurant
Westwood Gallery

Circus: 7:00-9:00 p.m.

Tickets: $25 (checks only)
To purchase, mail your check to:
NEW YORK MAGAZINE
Promotion Dept.: Big Apple Circus
444 Madison Avenue
New York, NY 10022

One special ticket price gives NEW YORK readers exclusive entree into this performance event. Tickets will be mailed to you or held at the door. A ticket is required for every child and adult.

See You At The Circus!

NEW YORK

Tickets are limited. First come - first served.

MEET YOUR NEIGHBOR, THOMAS PYNCHON

While scholars speculated that he had lost his mind, or taken to the road, the world's most successful media fugitive, author of *Gravity's Rainbow,* and *The Crying of Lot 49,* has been living quietly among us. A literary investigation. By Nancy Jo Sales

THOMAS PYNCHON LEAVES HIS MANHATTAN APARTMENT BUILDING; HE'S WEARING a pair of jeans and comfortable shoes. He, of course, looks much older than his pictures; the last one anybody has ever seen was taken in 1955, when he was in the Navy. He'll be 60 next year, and his hair has gone gray. He keeps it long, and has a white mustache and beard. It appears that his famous snaggle of teeth has been fixed. He wears glasses. His eyes, shadowed in dark in those few early photographs, are blue. ■ Thomas Pynchon walks down a New York City street in the middle of the morning. He has a light gait. He floats along. He looks canny and whimsical, like he'd be fun to talk to; but, of course, he's not talking. ■ It's a drizzling day, and the writer doesn't have an umbrella. He's carrying his own shopping bag, a canvas tote like one of those giveaways from public radio. He makes a quick stop in a health-food store, buys some health foods. He leaves the store, but just outside, as if something had just occurred to him, he turns around slowly and walks to the window. Then, he peers in, frankly observing the person who may be observing him. ■ It's raining harder now. He hurries home. ■ For the past half-dozen years, Thomas Pynchon, the most famous literary recluse of our time, has been living openly in a city of 8 million people and going unnoticed, like the rest of us.

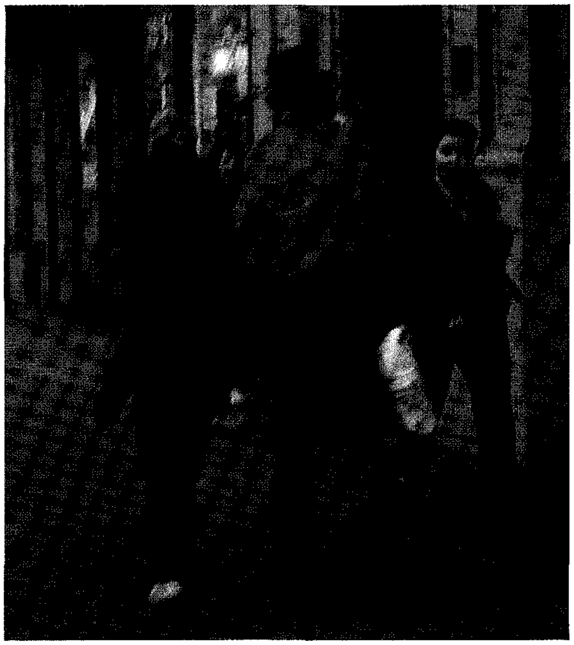
ASK PEOPLE IN PYNCHON'S OWN NEIGHBORHOOD WHERE THEY think he might be hiding out, and you get a variety of responses: "He lives in Mexico," says a clerk in a bookstore a few blocks from his building.

"Out west somewhere," says a salesperson in a gourmet-coffee store around the corner.

"He's disappeared, and no one will ever find him, because that's how he wants it," says a man walking past the entrance to Pynchon's apartment building.

Since 1963, when Pynchon's first novel, *V.*, came out, the writer—widely considered America's most important novelist since World War II—has become an almost mythical figure, a kind of cross between the Nutty Professor (Jerry Lewis's) and Caine in *Kung Fu.* There has never been a confirmed Pynchon sighting published before this one, but there have been plenty of wild theories about his whereabouts, advanced by gonzo fans and serious scholars. People have said that Thomas Pynchon is "really" J. D. Salinger; that he travels around by bus, crisscrossing the country and leaving little clues as to his identity; that he's posed as a literary-minded bag lady who writes letters to an obscure Northern California newspaper (there's a new book out about that, *The Letters of Wanda Tinasky*). There was even a rumor, hotly debated on the Pynchon Websites on the Internet, that Thomas Pynchon was the Unabomber. Pynchon showed up at an apple-picking fest in Northern California, calling himself Tom Pinecone; Pynchon was walking the Mason-Dixon line, researching his next book, said to be a "big one" (it's coming out, finally, in the spring of 1997, according to Pynchon's editor at Henry Holt). Sal Ivone, managing editor of *Weekly World News*—the tabloid that told the world that "Elvis is alive"—reports, "In the first week of October, *Weekly World News* recorded three Elvis sightings, two Bat Boy sightings, one Bigfoot encounter, and, amazingly, one for Thomas Pynchon. We haven't checked it out because it sounds too far-fetched to us."

In the seventies, after the startlingly brilliant and difficult *Gravity's Rainbow*—perhaps the least-read must-read in American history—came screaming across the landscape, Pynchon was hot, in mediagenic terms, and a virtual subgenre of New Journalism sprang up and circled around trying to find him, or at least understand him as a literary MIA. " 'My quest for Thomas Pynchon,' " says David Streitfeld, book critic for the Washington *Post,* "was fourteen gallons of indulgence: 'I started on my quest for Thomas Pynchon, and I found myself.' "



Pynchon and son on a street near you.

In 1990, when Pynchon's last novel, *Vineland,* appeared, there was again a spate of articles spec-

Photograph by Steve Macauley.

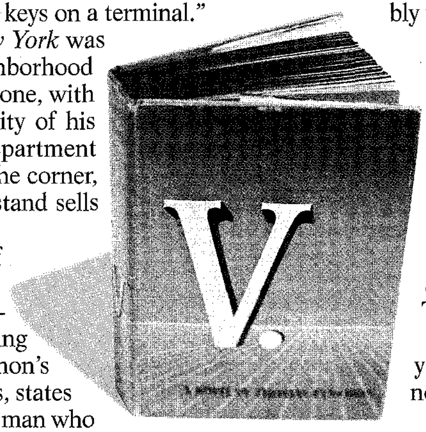
"HE'S DISAPPEARED, AND NO ONE WILL EVER FIND HIM, BECAUSE THAT'S HOW HE WANTS IT," SAYS A MAN WALKING PAST THE ENTRANCE TO PYNCHON'S BUILDING.

ulating on the location of the so-called Invisible Man. THOMAS PYNCHON, COME OUT, COME OUT, WHEREVER YOU ARE, shouted one magazine headline. *People* magazine called Pynchon's address "the best-kept secret in publishing."

ON AN OPENLY ACCESSIBLE ONLINE SERVICE THAT USES A CROSS-referencing of credit-card and telephone numbers, *New York* discovered Thomas Pynchon's address in about ten minutes. "We have recently moved," Pynchon noted in his introduction to *Slow Learner,* a book of early short stories, "into an era when . . . everybody can share an inconceivably enormous amount of information, just by stroking a few keys on a terminal."

With just a few keystrokes, *New York* was able to learn that Pynchon's neighborhood is a bustling, civil, and prosperous one, with good subway access. In the vicinity of his building, there's a discount department store, a bagel shop, a church. At the corner, a man with a fruit-and-vegetable stand sells broccoli and bananas.

The building itself is stately, if gritty. It could use a sandblasting. A rumpled doorman sits on a folding chair by the entrance, watching the people outside pass. Pynchon's neighbors are of various ages, races, states of fashion-consciousness. There's a man who comes and goes expertly in a motorized wheelchair. The neighborhood is New York at its finest: tolerant, navigable, sane. It's the New York that could almost lull one into believing that broader American myth, the one Pynchon warns against in his fiction: All is right with the world.



IN PYNCHON'S WORLD, THERE ARE PROTECTORS, PEOPLE who attempt to create a ring of fire around what is, ultimately, a banal secret: He's here, and aside, perhaps, from what's going on in his brain, he seems to lead an unremarkable life—or at least the life of any number of New York's literary gentlemen of a certain age. But knowing Thomas Pynchon, or even knowing of him, has taken on a talismanic resonance with a particular sort of crowd ("There are people out there from the *New Yorker* magazine!" quoth Woody Allen's wife in *Annie Hall,* in a similar mood). Questions from reporters can lead to an instantaneous defensiveness on behalf of the author.

"I'm not going to talk about this man," says Ray Roberts, Pynchon's editor at Henry Holt.

"I cannot speak about this matter," says literary critic Harold Bloom. (There's a story that Bloom and his buddies at Cornell once inducted young Pynchon into their alternative fraternity, Yud-Yud-Yud, also known as Tri-Yud or Gefilte Phi.)

"If he hasn't asked for publicity, then he doesn't deserve it," says David Streitfeld, who nevertheless fingered *Newsweek* columnist Joe Klein as the anonymous author of *Primary Colors* on page 1 of the Washington *Post.* "Joe Klein," he says, "was a different issue."

Phil Patton, a writer for *Esquire* who admits to being Pynchon's friend, wouldn't comment on the fellow, either. It's not that he was ever asked *not* to. "It's unclear how it got started," he says. "I've never had anyone discuss it with me. There's no grand conspiracy."

Still, it's an amazing feat for Pynchon to have maintained his privacy in this big, buzzing city, where gossip has 747 wings. It makes you think there's more behind the silence than just the ultimate insider cachet of being "down" with the quintessential mystery man. "The only thing I can guess is that those who meet him like him," ventures Paul Gray, book critic for *Time.* "They know that if they go running to "Page Six," they probably won't get to see him anymore."

There are, however, stories, always told anonymously (for their own protection, the tellers say, against the wrath of the Pynchon protectors) and with a sense of astonishment as to their sheer mundanity. As it turns out, the truth about Thomas Pynchon is much less strange than his fiction:

"Someone was telling me he went on a picnic with Pynchon and his wife and kid," says one magazine writer who lives here. "He said, 'We walked around'—whatever. It was 'In the Suburbs With Thomas Pynchon.' "

"He was at a Sag Harbor literary party several years ago," says another writer. "He seems like a normal guy."

"Somebody I know was at a dinner party with him. Susan Sontag was there too," says a magazine editor.

"He was seen at an outdoor café having lunch with Don DeLillo," another writer says.

"They [Pynchon and his wife] don't go out a lot," says a literary agent. "They're like a regular couple."

"It may be easier to be private than anyone thinks," Patton says.

NEW YORK MAY IN FACT BE THE PERFECT PLACE FOR THOMAS Pynchon, the city where he was meant to live all along. Pynchon started out in New York, or in the environs, and in a sense he has come full circle. He was born in Glen Cove, Long Island, the son of a superintendent of highways for Oyster Bay. (Thomas Ruggles Pynchon Sr. died last year, and Pynchon is said to have attended the funeral.)

At 16, Pynchon went to Cornell, where, classmate Jules Siegel recalled in *Playboy* in 1977, he was "quiet and neat" and "did his homework faithfully." "He went to Mass and confessed, though to what would be a mystery."

From 1955 to 1957, Pynchon served in the Navy and was assigned to the Sixth Fleet, which patrols the Mediterranean. There he became acquainted with Malta, which served as a backdrop for *V.* "It's not known why he left school and joined the Navy," says John Krafft, co-editor of *Pynchon Notes.* "He wanted to see the world? He had an unhappy love affair?"

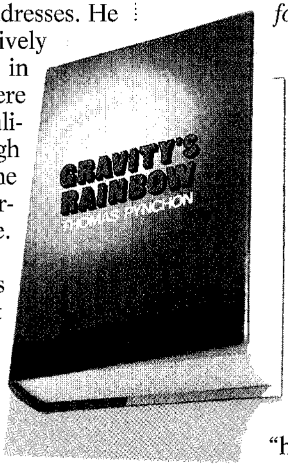
After graduating from Cornell in 1958 with a degree in English (he had started out in engineering physics), Pynchon was back in New York City, doing the beatnik thing. "Like others," Pynchon writes in *Slow Learner,* "I spent a lot of time in jazz clubs . . . I put on hornrimmed sunglasses at night. I went to parties in lofts where girls wore strange attire."

In 1959, Pynchon was awarded a fellowship to do graduate work at Cornell but passed it up. Instead, he got a job as a technical writer for Boeing in Seattle, writing *V.* in his free time. After that, he took off for Mexico. "There seems to have been the feeling that if he didn't start writing seriously, he was never going to do it," says Stephen Tomaske, a librarian at the University of California at Los Angeles and a dedicated Pynchon tracker.

Then in 1963 came a Faulkner Award, and then, that same year, the primal scene spawning Pynchon's reputation as a recluse. When *Time* magazine sent a photographer to Mexico City to take his picture, he supposedly hopped a bus headed into the mountains. An overgrown mustache he was wearing at the time fanned the legend that the locals took to calling him "Pancho Villa."

But if Pynchon has engaged in a life of actual chase scenes, it hasn't shown up—contrary to legend—in his addresses. He seems to have occupied only a handful of relatively long-term residences since the sixties: a couple in Berkeley; one in Manhattan Beach, California (where he wrote *The Crying of Lot 49*); one in Aptos, California (where he wrote much of *Vineland*). Through it all, he has maintained a quiet connection to the East Coast and to New York City, returning regularly to visit friends and check out the music scene. "He's a bicoastal kind of guy," Tomaske says.

Love brought Pynchon back to New York this time around, apparently. His wife, literary agent Melanie Jackson, worked here. They now have a small boy, Jackson, who attends a private school.



"AT THE BEGINNING, HE NEVER DECLARED HIS anonymity," says Edward Mendelson, a leading Pynchon critic. "It just grew."

Despite the continual tries of news outfits, Pynchon never granted an interview or agreed to have his picture taken. He never did Carson; he hasn't even done the 92nd Street Y. In 1974, when he won the National Book Award for *Gravity's Rainbow,* Pynchon sent comedian and self-billed "expert on everything" Professor Irwin Corey to accept the prize on his behalf. Corey delivered a speech that was described by the New York *Times* as "a series of bad jokes and mangled syntax which left some people roaring with laughter and others perplexed."

"There's some circumstantial evidence," says Tomaske, "that Pynchon felt a growing dissatisfaction with the idea of the writer as celebrity. If Norman Mailer or Truman Capote picked up a pen, it had become news. And it struck Pynchon as unseemly."

"He is not at all disingenuous about it like Woody Allen, who says he's shy but then can be found at Elaine's with the Rolls-Royce parked outside," says literary agent Chris Calhoun.

There is also the possibility, however, that Pynchon split because he was concerned about the consequences of the political messages in his novels. He came of age during the McCarthy hearings, and the year *V.* was published, John F. Kennedy was shot. "Pynchon writes in a kind of code about the increasing role of government in subjugating the individual to the state," says Charles Hollander, an independent Pynchon scholar in Baltimore. "He and his writing are both camouflaged because he fears the power of the state."

"What are you always so afraid of?" Jules Siegel says he once asked his Cornell classmate; he had sensed a growing anxiety in Pynchon about what could be viewed as anti-Establishment ideas. "Don't you understand that what you have written will get you out of almost anything you can get yourself into?" But at the time, Pynchon was apparently unwilling to accept the idea that the power of celebrity could act as a safeguard against the government. (This was pre-O.J.)

Footsteps behind him. On passing the next street lamp, he saw the elongated shadow of helmeted heads bobbing about his quickening feet. Guardie? He nearly panicked: he'd been followed. . . .

"Go to hell," he said cheerfully.

—from *V.*

WHAT MORE FITTING A PLACE TO DELIVER THOSE choice words than, again, New York City? "There's an old Russian saying," offers writer Andrew Solomon, "that if you want to hide from the authorities, stand underneath the brightest light, closest to the police station."

Ironically, Pynchon's refusal to assume a public persona has only fueled an image he may have never intended. "It works for him that he is a recluse," says Chris Calhoun. "I'm sure this is a coincidence, but it's very big business."

"In choosing to remain invisible," says Gray, "he has made himself far more intriguing than the novelists you can watch on the *Today* show."

Lately, however, things have been changing. Pynchon hasn't done *Rolonda* yet, but he has done some print, some TV, and some rock and roll. "He doesn't seem as concerned with being a recluse recently," Tomaske says a bit worriedly.

It must have elicited a double take from most everybody opening *The New York Times Book Review* on June 6, 1993, that Thomas Pynchon had written a long essay on one of the seven deadly sins—sloth. (A self-mocking choice on his part, perhaps, since it was well known that it took the writer seventeen years to get from *Gravity's Rainbow* to that much lesser book *Vineland.*) Not only was Pynchon revealing his musings on morality; he was admitting to having flipped through the *National Enquirer* and noticed who won its national Couch Potato competition.

Then in '94 came *The John Laroquette Show.* Reports that Pynchon vetted a script with a subplot involving him turn out to be perfectly true. "I got a call from Pynchon's agent," says Don Reo, then the head writer on the sitcom, "saying Pynchon liked the script, but he wanted a couple of changes. 'First,' she said, 'you call him Tom, and no one ever calls him Tom. Second, although he likes Willy DeVille' "—of Mink DeVille, of whom Reo had Pynchon giving away a T-shirt to a pal in a din-

---

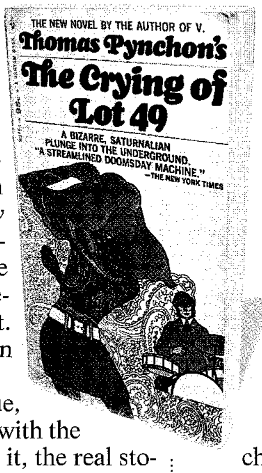
IT'S RUMORED PYNCHON WILL DO A BOOK TOUR. "WHAT WOULD THEY DO," ASKS A WRITER, "PUT A BAG OVER HIS HEAD LIKE HE'S IN THE WITNESS-PROTECTION PROGRAM?"

Photographs by James Worrell; books courtesy of Gotham Book Mart.

“WHEN WE FIRST MET HIM, WE WERE, LIKE, THE GUY’S WEIRD. AND THEN HE SAID HE WAS PYNCHON, AND WE WERE, LIKE, YEAH, RIGHT, ANYBODY COULD SAY THAT.”

er—“ ‘he would prefer if it were a T-shirt with Roky Erickson of the 13th Floor Elevators,’ ” a psychedelic Texas band.

Pynchon’s emergence became all but official earlier this year when he wrote the liner notes for the alternative-rock band Lotion and conducted an interview with the four band members in *Esquire*. Pynchon’s Lotion notes, by the way, are full of remarks that anyone could take as an indication that he lives in New York City. And like most New Yorkers, he sounds on the verge of being fed up with the place, accusing New York of being “in the middle of a seasonal charm deficiency.” Pynchon’s as annoyed by Disney’s seizure of 42nd Street as everybody else in town: “Times Square is being vacated and jackhammered into somebody’s idea of an update. . . .”


THE NEW NOVEL BY THE AUTHOR OF V.
Thomas Pynchon’s
The Crying of Lot 49
A BIZARRE, SATURNALIAN PLUNGE INTO THE UNDERGROUND.
“A STREAMLINED DOOMSDAY MACHINE.” —THE NEW YORK TIMES

Rob Youngberg, Lotion’s drummer, says he thinks Pynchon’s liner notes are “perfect.” “We wanted him to do them, so we kept hinting. . . . Then he offered. It was like that awkward moment on the first date.”

The press registered a fair amount of amazement when Pynchon’s buddyship with Lotion became evident. The story, told in *The New Yorker* and other places, is that Pynchon followed the band to a gig in Cincinnati, where he revealed himself backstage. And they all became friends. Pynchon wore a Godzilla T-shirt. “That is not *totally* true. I think it was Rodan the flying dinosaur,” Youngberg says.

Some people wonder whether any of it is true, or just Pynchon pulling everybody’s leg again, with the boys in the band in cahoots. “As I understand it, the real story is that the father of one of the band members is Thomas Pynchon’s personal banker,” says a music reporter. “But I can’t prove it.”

Youngberg just laughs at how he and his colleagues have become part of the Lore. “When we first met him we were like, the guy’s weird. And then he said he was Pynchon, and we were like, yeah, right, anybody could say that. Then we found out he was Thomas Pynchon and we said, well, that makes sense.

“He’s not what you would expect,” adds Youngberg. “He’s just really nice and very friendly. He likes the way we write songs; we loved the way he writes books.”

PYNCHON’S LATEST BOOK IS, LIKE EVERYTHING ELSE about him, surrounded by rumors. For nearly twenty years, there has been speculation that he was working on a novel having something to do with the Mason-Dixon line. His publisher, Henry Holt, announced last week a title confirming the conjecture: *Mason & Dixon* will come out in the spring. According to the Washington *Post*, the 1,000-page manuscript is “a reimagining of the lives of British surveyors Charles Mason and Jeremiah Dixon. According to one description, it features Native Americans, frontier folk, ripped bodices, naval warfare, erotic and political conspiracies, and major caffeine abuse.” Sort of Thomas Pynchon–meets–Margaret Mitchell, at Starbucks. “People always have misinformation about his novels,” says Roberts, Pynchon’s editor. “I doubt even his friends know what this book is about.”

Whatever it’s about, the book figures as a turning point in Pynchon’s reputation. Has the guy still got it? “He started out so magnificently, and then we got that terrible book [*Vineland*],” says Harold Bloom. “I hope he will vindicate himself with the new one.”

It’s hard to imagine that, whatever the response to his next effort, Pynchon would ever resort to hawking it on a book tour, his recent bout of visibility aside. But strangely enough, *Cups* magazine, the free café weekly, reported recently that a book tour is just what Pynchon is thinking of doing. “ ‘Maybe I will do a book tour for the next book,’ ” *Cups* quotes another Holt author, Steve Erickson, quoting Pynchon.

Which brings a little yelp of laughter from Lottchen Shivers, Holt’s marketing director. “Oh, I doubt it,” says Shivers.

It’s irresistible to try and envision, however. “What would they do with him on a book tour—put a bag over his head like he’s in the witness-protection program? Alter his voice so he sounds like Henry Kissinger?” asks one writer.

“You would try to get him on *60 Minutes* or *20/20* the night before the book comes out,” muses a publicity director at a major publishing house. “You would do the *Times, Time,* and *Newsweek*. I could see him doing a radio interview—maybe ‘Fresh Air’ with Terry Gross.”

“Is this where I’m supposed to say something really cheesy like, ‘We’d put him on the cover, but only if he’d pose with Pamela Anderson Lee?’ ” asks Mark Harris, senior editor at *Entertainment Weekly*. “We would line up with every other American magazine that covers culture. We’d do a dignified story.”

But there are those who feel that Thomas Pynchon on a book tour would be a debacle. The 10,000 who swarmed Rockefeller Center for Howard Stern’s *Private Parts* would hardly show up for the man who is, essentially, the anti-Stern. “A book tour would be very ill advised,” one literary agent says. “It’s a very sophisticated thing to be into Pynchon, and the people who are would find a way to be above it all. If you read and understand his books, you wouldn’t want to see him in person.”

And what, really, would be the point of it? “I’m not interested in his high-school photo or if he shops at Zabar’s,” says Jeff Seroy, director of publicity at Farrar, Straus & Giroux. “It doesn’t matter whether he’s sexy or gives good sound bites, or can tell Oprah about his pain. There’s such integrity to him and his work. He’s like what the Japanese call a national living treasure.”

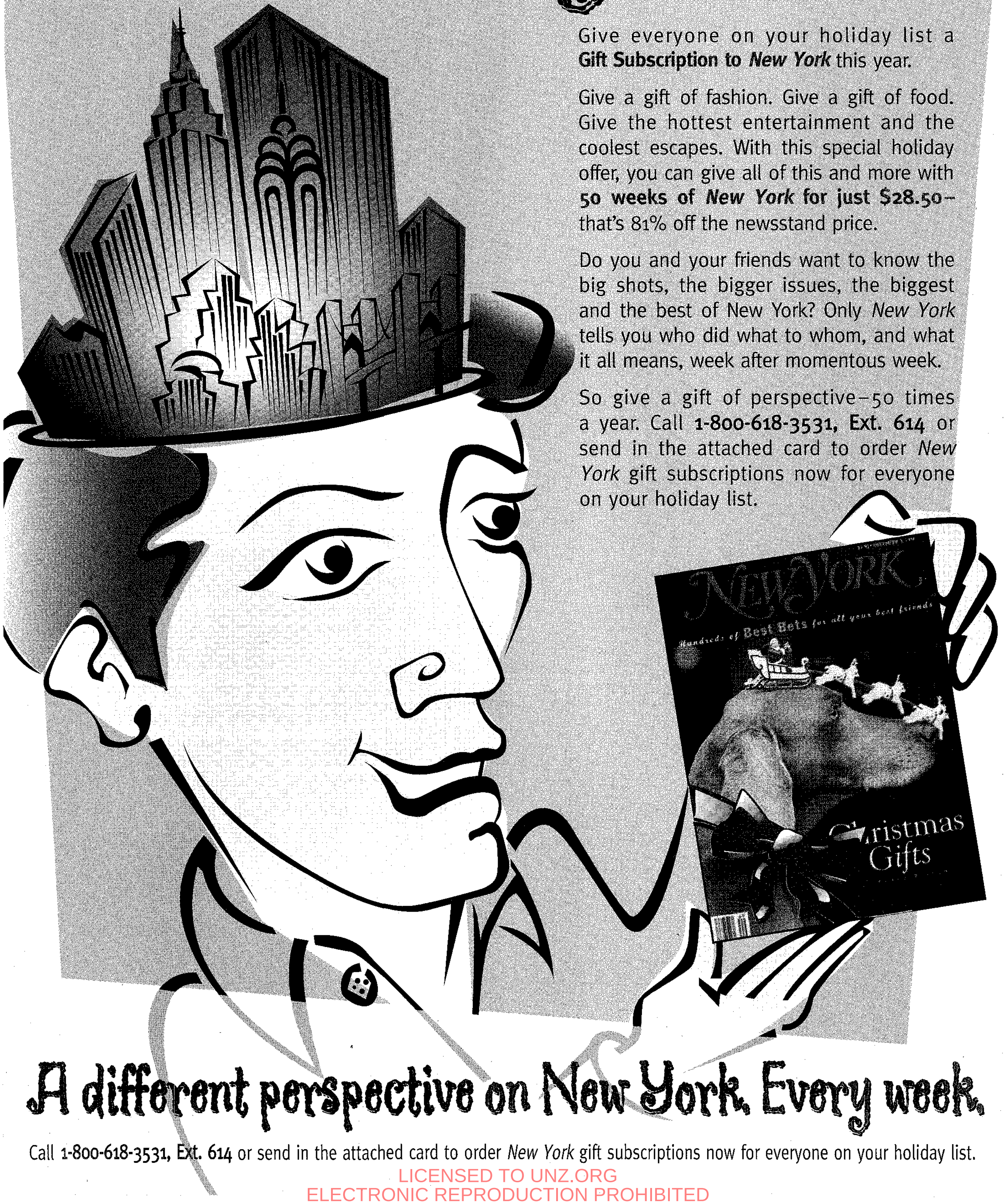
Like the skyline of New York itself—everywhere and nowhere, really. And maybe that’s the way it should be. In his *Slow Learner* introduction, Pynchon writes of once catching sight of the real-life model for the character Pig Bodine in *V.*—a man he had never met, but who “had become a legend.”

“It’s pleasant to recall that our paths really did cross,” wrote Pynchon, “in this apparitional way.” ■

Photograph by Wayne Simpson.

NEW YORK®

A Cool Holiday Gift.


NEW YORK
Hundreds of Best Bets for all your best friends
Christmas Gifts

Give everyone on your holiday list a **Gift Subscription to *New York*** this year.

Give a gift of fashion. Give a gift of food. Give the hottest entertainment and the coolest escapes. With this special holiday offer, you can give all of this and more with **50 weeks of *New York* for just $28.50**–that's 81% off the newsstand price.

Do you and your friends want to know the big shots, the bigger issues, the biggest and the best of New York? Only *New York* tells you who did what to whom, and what it all means, week after momentous week.

So give a gift of perspective–50 times a year. Call **1-800-618-3531, Ext. 614** or send in the attached card to order *New York* gift subscriptions now for everyone on your holiday list.

A different perspective on New York. Every week.

Call **1-800-618-3531, Ext. 614** or send in the attached card to order *New York* gift subscriptions now for everyone on your holiday list.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

BY CORKY POLLAN

GLOBAL
GLOBAL

Industrial Revolution

It's durable, industrial, and very shiny—definitely the knife block for all those "professional" stainless-steel kitchens. But at Global (the Japanese company known for top-quality high-carbon-stainless-steel knives), high-tech isn't just a look. The rack has specially designed plastic inserts that can accommodate all the most popular blade sizes and shapes while protecting their sharp edges ($180).

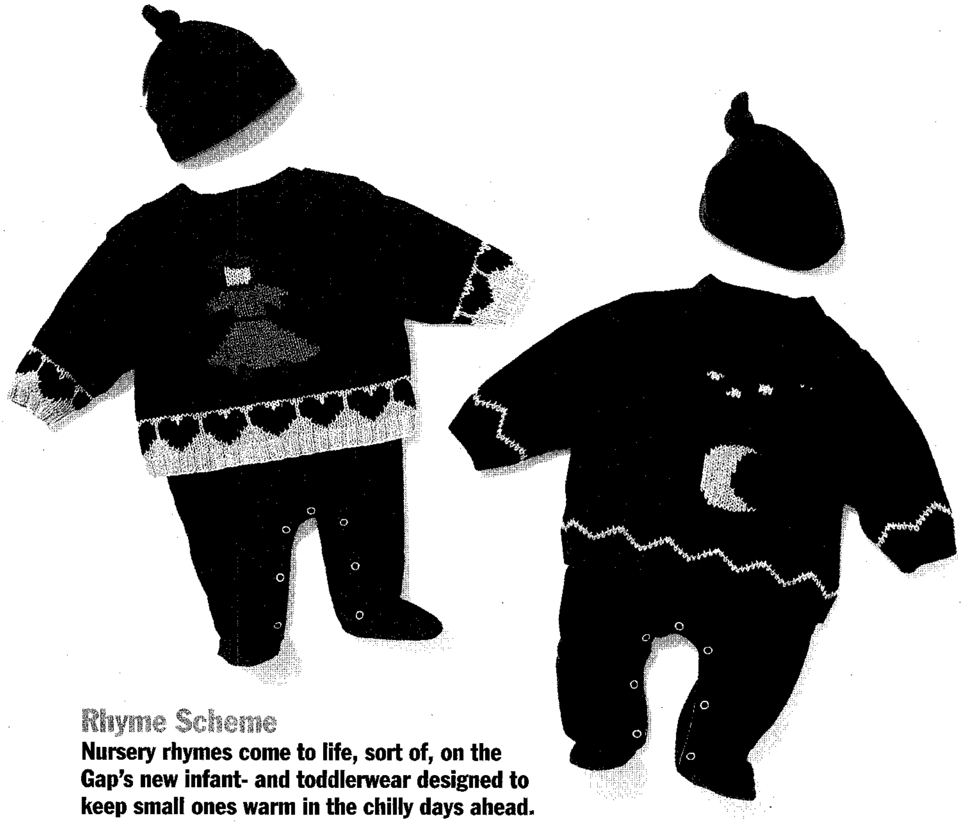
AD HOC SOFTWARES/*410 West Broadway/925-2652*
S. FELDMAN HOUSEWARES, INC./*1304 Madison Avenue, near 92nd Street/289-7367*

le corset
le corset
le corset
le corset
le corset

Under *Courant*

The French, English, and Italians may not be that different from you and me, but their pretty little unmentionables are. So when French-born Selima Salaun (of Selima Optics on Broome Street) couldn't find the underthings she wanted, she opened Le Corset. In her closet-size shop, Warner bras and cotton briefs have been supplanted by Chantal Thomass's lacy garter belts, Vivienne Westwood's retro corsets, Aubade's sexy thongs, and real silk stockings. There's vintage lingerie, too—twenties tap pants and baby-doll nightgowns from the sixties (from $55 for an Italian cotton bra to $135 for a Lise Charmel garter belt to $515 for a fifties baby-doll dress).

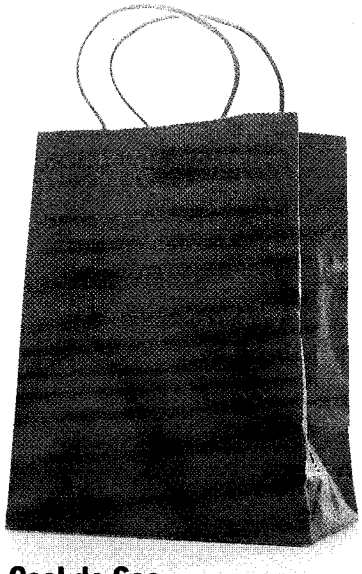
LE CORSET/*80 Thompson Street/334-4936*



Rhyme Scheme

Nursery rhymes come to life, sort of, on the Gap's new infant- and toddlerwear designed to keep small ones warm in the chilly days ahead. Jumping cows, running mice, and a sedentary Miss Muffet pop up on thick cotton sweaters, fleecy jumpers, and long-sleeved cotton T-shirts (from $8.50 for an infant Pro Fleece hat to $42 for a toddler sweater).

BABYGAP AND GAPKIDS/*All locations*



Cool de Sac

Thanks to Canadian bag designer Charlotte McKeough, the classic brown paper bag has moved out of the supermarket and onto the shoulders of chichi New Yorkers. Though it looks and folds just like its paper ancestor, *le sac de charlotte* is made of weatherproof cotton twill that's been treated with an oil-and-wax glaze; top and bottom are reinforced with Mylar-Kevlar tape. The good news is that McKeough's brown bag is still lightweight, and the best news is that it's hand-washable (around $55; in black, too).

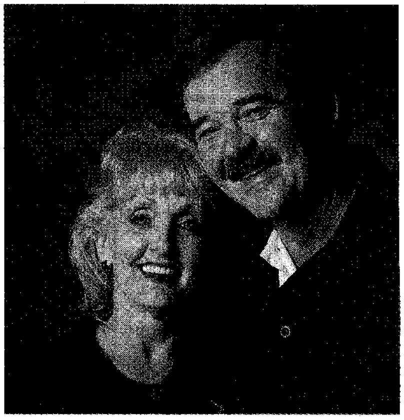
BARNEYS NEW YORK/*Both locations*
THE MOMA DESIGN STORE/*44 West 53rd Street/767-1050*

"The trunk space is humongous."

Larry Carter
Former Chrysler Owner

"You get a luxury look in an affordable car."

Sue Whitt
Loyal Ford Owner



THERE'S PLENTY OF

STARTING AT
$18,545*

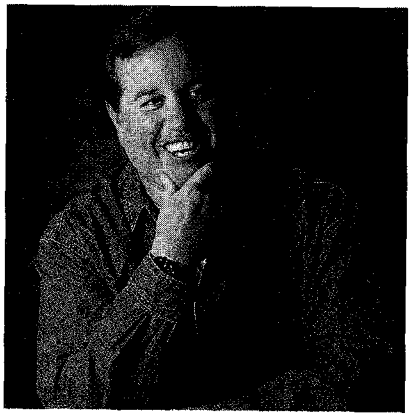
• SPACIOUS INTERIOR WITH PLENTY OF LEG ROOM • AVAILABLE SIX-PASSENGER SEATING • 15.8 CUBIC FEET OF CARGO CAPACITY

Ford Credit

*'97 Taurus G MSRP; LX shown w/PEP 210A MSRP $23,870. Tax, title extra. **LX model only.

“You fit in it no matter what size you are.”

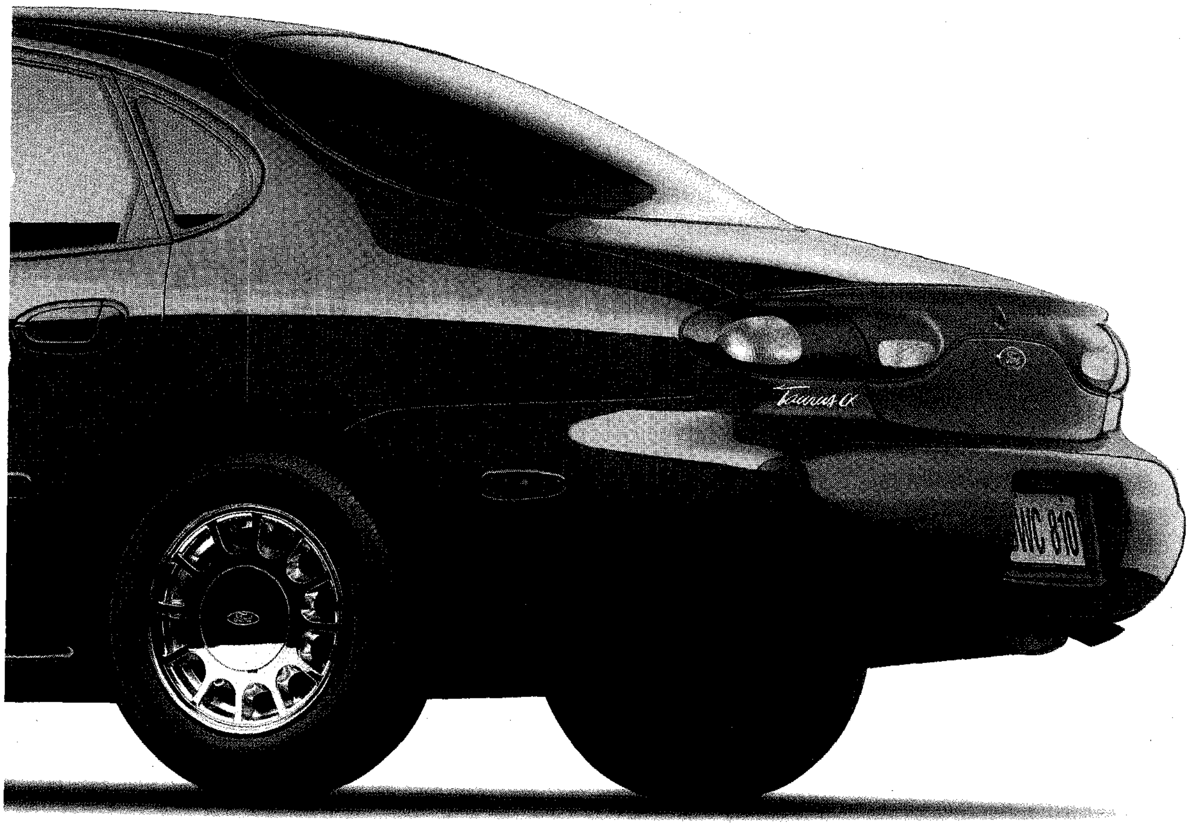
Rachael Alexander
Former Caravan Owner



“It’s bigger on the inside than it looks.”

Steve Schlief
Former Acura Owner

ROOM TO TALK.



FORD TAURUS
THE BEST-SELLING CAR IN AMERICA.

• SAFETY CELL CONSTRUCTION • SIDE DOOR BEAMS • 24-VALVE, DOHC DURATEC V-6 ENGINE** • www.ford.com

HAVE YOU DRIVEN A FORD LATELY? Ford

I.N.C
Calvin Klein

Macy's excellent in-house label I.N.C. (left), and Calvin Klein lingerie.

THE GOODS DANY LEVY

Store of Stores

Macy's, the **city-in-a-city** *that sometimes feels as unnavigable as Marrakech, is about to get a lot simpler, thanks to a* **$100 million renovation.**

AS THE SUPERSTORES CONTINUE their march across our city, Macy's—arguably the first superstore of them all—is making a major bid to get with the times. Its Herald Square flagship just finished step one of a five-year, $100 million renovation, the goal of which is to simplify and streamline the experience of shopping amidst the store's million square feet. There's talk of sprucing up the much-trodden terrain, exploiting new trends in the fashion department, and adding a greater sense of cohesion to the layout. Round one, the new fragrance arcade, was completed last week.

The timing can't be coincidental: Loehmann's Manhattan opened last month to huge crowds and intense enthusiasm. Kmart arrived across the way from Macy's at One Penn Plaza. There are plans in the works for a Syms on 54th and Park. Complain though Manhattanites might about the impact that megastores and chains are having on the cityscape, one thing is clear: *Somebody* is shopping in them. Part of the appeal of these suburban-style stores is their brand-spanking-newness and almost unctuous accessibility—one would have to try pretty hard to get lost in Bed Bath & Beyond.

Macy's, however, is another story. Alan Millstein of the *Fashion Network Report,* an industry newsletter, characterizes Macy's layout as "a physical nightmare," and the most die-hard fan would call it confused. Even a veteran shopper who heads to Macy's with a mission—to buy a cocktail dress or a new juicer—will confess to a bit of sensory overload and disorientation. Merchandise isn't always where it was the last time around, and there are 35,000 or so other shoppers a day attempting to navigate the narrow walkways and escalators.

The problem is to keep the store's labyrinthine layout—particularly the mad crush on the ground floor—from working against its most obvious virtue, sheer volume of merchandise. "It used to seem like a time saver to go into a department store," says retail-marketing consultant Tom Raney, who was the store's vice-president creative director from 1976 to 1980—during which time Macy's underwent its first major renovation. "But today it's the opposite. I'm surprised by how much more inclined I am to go into a Gap or Banana Republic just because it's easier."

This has not been lost on store executives. "You don't spend millions of dollars [on a renovation] if you think everything was perfect," concedes Macy's senior vice-president Neal Goldberg. Raney says

Photographs: left, Kenneth Chen; right, Steven Freeman.

the store's challenge "is to give the customer a reason to shop there. People are much more neutral these days—there's less loyalty to any name. They need a reason to go to Macy's."

To that end, the following changes are in store:

No more pesky perfume-spritzer people wandering around at random: With 12,000 square feet of white marble and sixteen mini-perfume boutiques—six of which are exclusive to Macy's—the store's perfume arcade is an olfactory nirvana. Its most compelling asset is location: smack in the center of the Main Floor, which means that customers can make a beeline for it. Conversely, one can feasibly hit Macy's—in the doors, up the escalator, and to whatever it is one is looking for—without ever being doused.

> *"That store* **owns** *this town. They* **dominate the market.** *They've invested so much good will—they're like the Yankees."*

Consistency: Complaints about merchandise being moved about from place to place have prompted the store to establish permanent homes for vendors. This means that never again will shoppers run in circles around the main floor searching for belts, or go to where they found underwear on their last visit only to discover that umbrellas are sold there now. And as of November 15, shoes, once scattered throughout separate departments over four levels of the store, will be condensed into one massive 25,000 square-foot department on the fifth floor.

Amenities: The bathrooms, which were among the most complained-about features of the store, are getting a major overhaul. Additional lounge chairs will be dotted throughout the store for those who don't want to trek all the way to the sofa department when they need to take a load off. There will be new water fountains on each floor, and new dressing rooms (same blinding blend of incandescent and fluorescent lighting, though). And next spring, Mangia—the gourmet-lunch spot that arguably has the best salad bar in the city, as well as great sandwiches and daily specials—arrives in the Cellar.

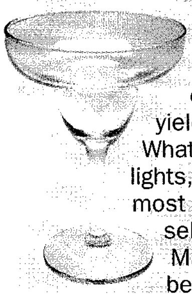
New merchandise: Macy's is luring more cutting-edge names into the store—a new MAC makeup counter, for instance, is in the works. Laura Mercier, this instant's makeup artist to the stars—she prepped Madonna for *Evita*—set up shop this past spring.

Will it work? "It's a significant investment," says the *Wall Street Journal*'s Jeffrey Trachtenberg, author of *The Rain on Macy's Parade,* due out this month. "It's the best indication that they are trying to make it work. And these are smart merchants. They *can* make it work."

Bringing Macy's up to current standards, Millstein says, "is like taking an old battleship and slicking it up for today's cruise market." But, he adds, Macy's owners, Federated Stores, are among the smartest retailers in the business, and they have popular sentiment on their side. "By default, that store owns this town," Millstein says. "They dominate the market; they set the prices. They've invested so much goodwill in this city—they're like the Yankees." Adds Raney, letting fly another sporting metaphor: "It is Macy's task to redefine the great American department store. And it *is* their game to define." ▬

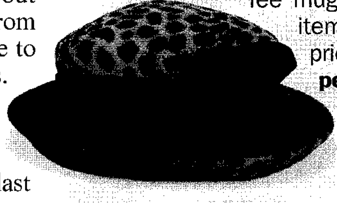
Macy's: A Selective Guide

"We *all* run to Macy's when we need something," says Karen Erickson, co-owner of the Showroom Seven, which represents many of fashion's hotter new designers. "Everyone in the garment district, who are, to a certain extent, the most fashion-forward people in New York, absolutely love the place."

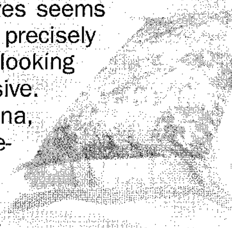


This isn't just fashionista hyperbole, either. For those willing to invest a little bit of time and energy, the store can yield countless treasures. What follows are some highlights, some newish, some almost as old as the store itself, that make a trip to Macy's—even right now, before the renovation is complete—worth it.

The Cellar has already started revamping itself, and those who haven't visited since their last coffeemaker broke down will be struck by the variety of new stock. The moderately priced goods are aimed at those furnishing their first or even second apartment—like these **margarita glasses** (above), which run $20 for a set a four. Tasteful but simple Pottery Barn–ish tchotchkes like candles, frames, and painted coffee mugs—along with items like a well-priced ($35) **copper tea kettle**—are scattered throughout.

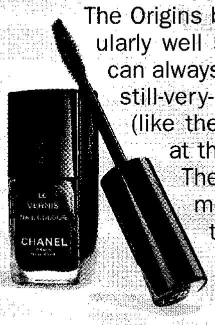


The accessories departments of most big stores tend to be filled with a lot of schlock, but at Macy's, those who dig will be rewarded. A hand-sewn **leopard-print hat** by Eric Javits (above) might not be much of a bargain at $250, but it is quite nice. Over in the jewelry department, there are crystal necklaces that could easily pass for family heirlooms. And the stocking selection—which at other stores seems always to be out of precisely the size you're looking for—is comprehensive.

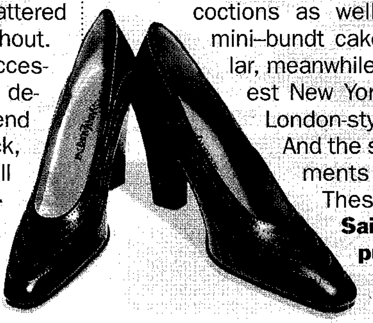


The store's china, crystal, and linen departments have all the standard quality names, but peppered throughout are some particularly ritzy selections, like **Palais Royal linens** (pictured above).

For those who did come to explore, there is no better place to kill a few hours than the makeup department. The Origins boutique is particularly well stocked, and one can always find plenty of the still-very-hot **Vamp items** (like the mascara at left) at the Chanel counter.

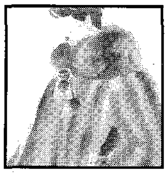


The dining options, meanwhile, are actually pretty good. There's a comfortable **Ottomanelli's,** with a bar where smoking is permitted (something not allowed anywhere else in the store), burgers, and Caesar salads. The 34th Street Diner on the eighth floor is the sort of place where everything comes with a pickle, and the juice bar on the fourth floor has carrot-parsley-type concoctions as well as low-fat mini-bundt cakes. The Cellar, meanwhile, is the closest New York gets to a London-style food hall. And the shoe departments are great. These **Yves Saint Laurent pumps** are on the fifth floor.



Photographs: clockwise from top right, Steve Wisbauer (2); Steven Freeman; Steve Wisbauer; Steven Freeman.

THIS YEAR YOU'LL BUY A MINK.
THIS YEAR YOU'LL BUY
IT AT THE RITZ.



Want to know how we can be so sure? Fur prices are going up all over town. Except at THE RITZ. Now more than ever, you'll find the best selection of the finest new and pre-owned designer furs, at very gentle prices.

For over fifty years smart New York women have bought and sold their furs at THE RITZ-where you'll find quality, service and value-EVERY DAY.

Ritz
THRIFT SHOP
YOU DON'T HAVE TO SPEND A MILLION TO LOOK LIKE A MILLION.
107 WEST 57TH STREET, NYC 212-265-4559. MON-SAT 9-6 PM
Open Sundays 11-5 PM

"Footprints..."

You've seen and read the poem
Now you can hear the song!
"...inspirational, heart warming..."
written and performed by...

A new EP! With the soulful
"Guiding Light"

contact your local music store

or order CDs or Cassettes by calling
toll-free
1-888-201-1212

We accept Visa, MC & American Express

PLAY IT AGAIN
entertainment, inc.

INCONSPICUOUS CONSUMPTION PAUL LUKAS

Cornycopia

An **autumn harvest** *of odd food stuff, from Nashville cat chow to banned beer to* **indescribable sausage.**

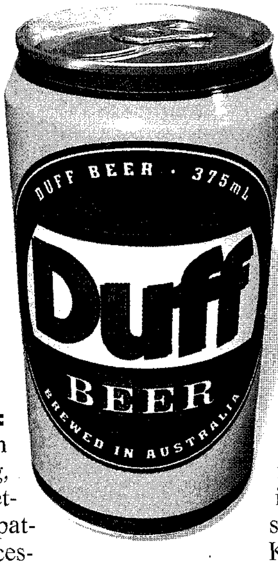
TIME FOR ANOTHER ROUNDUP OF products that weren't quite seductive enough to inspire full-blown reviews but still merit a mention.

Smiths Cheese Flavoured Moments, 28-gram pack: Leave it to the British to market a snack food with so gentle and proper a name as *Moments.* Described on the front of the bag as a "cereal snack with delicious cheesy centres," Moments actually look more like fish 'n' chips in the package photo—in other words, gross yet intriguing, which is just the sort of combination that usually piques my interest. But in a convenient stroke of luck that no doubt saved me from a very unpleasant Momentary experience, the expiration date had passed before this product came into my possession, thereby taking matters out of my hands. *(Walkers Snack Foods Ltd., Feature Road, Phurmaspon, Leicester LE4 8BS, England.)*

George Jones Country Gold Ocean Fish Flavor Cat Food, 3.5-pound bag: Yes, *that* George Jones—the country singer. It's unclear why anyone would consider him an authority on pet food, although the photo on the bag, where he's depicted cradling one very confused-looking cat, is worth the purchase price right there. *(World Pet Foods, Inc., P.O. Box 194, Red Bay, Alabama 35582.)*

"Got Milk?" Barbie Doll: This fascinating exercise in cross-promotional branding, which finds America's sweetheart dressed in a cow-patterned jumper and accessorized with a miniature carton of milk and tray of chocolate-chip cookies, is the result of an unusual three-way deal among Mattel, the dairy industry, and Nestlé—conclusive proof, if any were needed, that even the most disparate groups can work together when pursuing a common goal (like, say, duping 8-year-old girls). But the limits of this sort of corporate camaraderie can be found on the doll's upper lip, where the milk biz's telltale white mustache is, surprisingly, absent, a testament to Mattel's legendary persnicketiness about tampering with Barbie's image. *(Mattel Toys, Inc., 333 Continental Boulevard, El Segundo, California 90245.)*

Duff Beer, 375-ml. can: Duff, of course, is the beer that Homer Simpson drinks, which is probably the best celebrity endorsement a lager could hope for. This year-old Australian product was sent to me by a friend in Sydney, who reports that Duff was on the market for about five minutes before Matt Groening's lawyers found out about it, leading to some extremely entertaining legal proceedings during which several *Simpsons* episodes were screened in open court. The brewery tried to claim that it was all just an innocent coincidence, but the magistrate didn't quite see it that way, so don't expect Duff to be showing up at your favorite imported-beer emporium anytime soon. *(Razorback Beverages, 20 Phillips Street, Thebarton, South Australia 5031; Australia.)*



D'ohh!: The hastily discontinued brew.

Beverly Bulk Sausage With Natural Juices, 10.5-ounce can: I've encountered a lot of mystery meats over the years, but Beverly Bulk Sausage, which I recently found in a North Carolina supermarket, really plumbs new depths in disgustingness—the first four ingredients listed are beef tripe, pork stomachs, beef heart meat, and the obligatory partially defatted beef fatty tissue (a staple of canned processed-meat products). Interestingly, in the tradition of such inconspicuous classics as Meeter's Kraut Juice and Guycan Corned Mutton, each of which pairs a loathsome foodstuff with a magnificent package, the Beverly label design is a remarkably beautiful union of type and image. A lovely product, as long as it stays in its can. *(Foell Packing Co., 3117 West 47th Street, Chicago, Illinois 60632.)* ▬

SEND PRODUCTS, gadgets, promotional literature, and suggestions to Paul Lukas, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999. E-mail address: krazykat@pipeline.com.

Photograph by Wayne Simpson.

SALES & BARGAINS **DANY LEVY**

Pant, Pant

For gals, **low-riders** *and bootlegs from Chaiken and Capone; for guys, gray flannels and* **tweeds** *at L.S. Men's Clothing.*

SOMEWHERE IN THE COMMANDMENTS of retail logic it is written that no human being shall purchase a neat-looking teapot for a reasonable price. Italian homewares manufacturer Alessi proves the point with hyperdesigned, ultracool kettles that cost up to $350. But at Alessi's annual "yard" sale, seconds, overstocks, and discontinued products designed by Michael Graves, Philippe Starck, Aldo Rossi, and others are deeply discounted. Kettles that retail for $145–$350 are $75–$150; hors d'oeuvre trays, retail $150, are $75; watches, retail $225–$1,500, are $125–$600; flatware, retail $32–$115, is $12–$50. *Loew's New York Hotel, Embassy D suite, 569 Lexington Avenue, at 51st Street; cash and checks; 9–5; Thurs., 11/7.*

Square Digits

IT'S ALL IN THE TOE—OR SO GOES COMMON shoe wisdom. Nina Delman's classic shoes—retro and just this side of Jackie O.—have some of the more graceful square toes around. The sample sale has shoes such as calfskin loafers in sizes 5–10 (retail $155, here $85) and ballerina flats (retail $155, here $85). Sample pairs (sizes 6–7) are $30–$60; single pairs and runway specials are $25. There are handbags too (retail $225, here $70–$110). *The Nina Delman Showroom, 730 Fifth Avenue, near 57th Street, eighth floor (399-2323); all major credit cards; Tues.–Wed. 10–7, Thurs.–Fri. 12–6; 11/5–11/8, 11/12–11/13.*

Uptown Grapevine

SYRAH, THE GRAPE VARIETAL OF THE MOment, now has its own restaurant. This American bistro is offering an all-day happy hour with specials on flights of their wine. Combinations of three 3.3-ounce pourings of reds from various regions are usually $10–$12, but for the next two weeks, they're $6 a trio (the Terra chips are free). The restaurant also does a $10.95 prix fixe weekend brunch. *Syrah, 1400 Second Avenue, near 73rd Street (327-1780); all major credit cards; through 11/18.*

Thank heaven for little girls: Hep styles like this pony-print velvet mini (so popular it blew out of stores) are pint-size-priced and turning Gap Kids into an impromptu petites department.

DO NOT PHONE: Send suggestions to Dany Levy, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

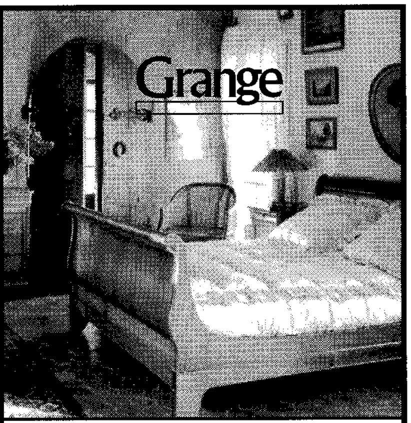
Tastes Like Chaiken

FOR THOSE WHO HAVE OUTGROWN URBAN Outfitters but aren't ready for Ann Taylor, Chaiken and Capone makes women's clothing that's as downtown as uptown dares to go. Normally sold at Barneys and Bloomingdale's, the merch at the sample sale is priced as follows: Blazers that retail for $325 are $145; leather jackets that retail for $625 are $275; pants that retail for $175 are $80. *Chaiken and Capone, 580 Broadway, fourth floor (334-3501); V. accepted; Tues.–Thurs. 12–8; 11/5–11/7.*

Follow Suit

L.S. MEN'S CLOTHING CARRIES AMERICAN and English men's wear from high-end

Photograph by Steve Wisbauer.



SLEIGH BEDS • METAL BEDS • SOFAS • CHAIRS • TV CABINETS • ARMOIRES • DINING TABLES • WICKER • END TABLES • COFFEE TABLES • ART • NIGHTSTANDS • SIDEBOARDS • LAMPS

WAREHOUSE SALE

NOV. 8–10

FRI & SAT 10 AM – 6 PM
AND SUN 10 AM – 3 PM

All items reduced, many below cost!

VISA, MASTERCARD, CHECKS, CASH
– ALL SALES FINAL –

FREE SHUTTLE BUSES will depart from (and return to) 200 Lexington Ave. at 32nd St. Friday hourly from 9 AM & Sat every other hour from 9 AM.

Grange

FURNITURE WAREHOUSE
50 Dey Street, Jersey City
Tel. 201·714·4808

by CAR from NYC: Through Holland Tunnel. Keep left. Follow signs for Route 1/9. Take 2nd exit to traffic circle. Go ¾ way around to Tonnelle Ave. Right at Dey St. Park in lot at end of street. Register with security.

from NJ: NJ Tpke to exit 15W, Rt 508 E to Jersey City, over drawbridge through traffic circle, to Newark Ave. (sign says "to JFK Blvd."), left at Senate Place to end. Park in lot on right. Register with security.

by PATH (approx. ½ mile walk): to Journal Square station, exit station onto J.F. Kennedy Blvd. north (right), left at Newark Ave., right at Tonnelle Ave., left at Dey St. Register with security.

(call **1·800·GRANGE·1** for additional details)

Nevermind
the delay of our grand opening. When our chef was at
Le Cirque, four months was the average wait for a table.

INN AT GREAT NECK
Long Island, New York

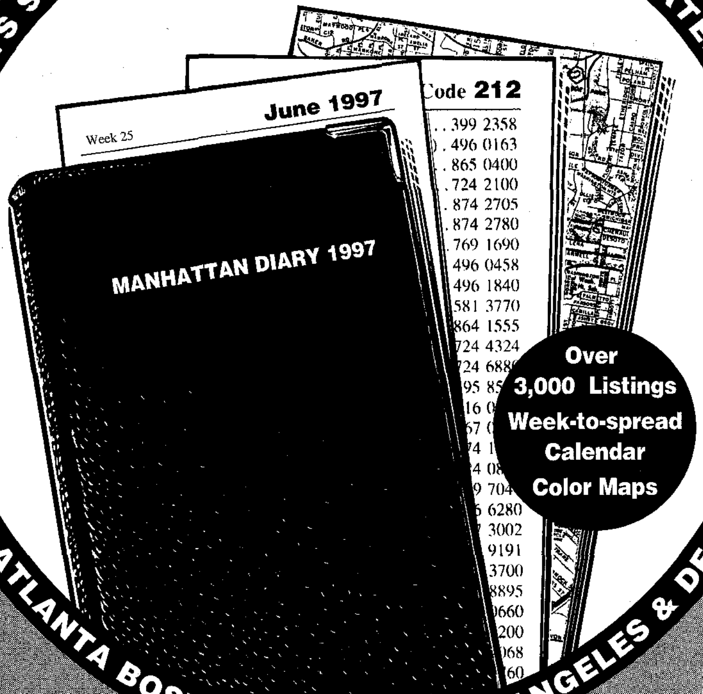
30 Cutter Mill Road, Great Neck, New York 11021. For reservations call (516) 773-2000.
Member of Small Luxury Hotels of the World.

Corporate & Holiday Gifts

Call for Discount Pricing

RESTAURANTS STREET & SUBWAY MAPS STORES THEATERS MUSEUMS

PUT A CITY IN YOUR POCKET!



Over 3,000 Listings
Week-to-spread Calendar
Color Maps

• AVAILABLE: ATLANTA BOSTON CHICAGO LOS ANGELES & DESK EDITIONS •

Per Annum, Inc.
800-548-1108
212 647-8700

names you'd recognize if we were allowed to reveal them. Here's what we can disclose: Suits that retail for $495–$1,050 are $260–$395. And for the next two weeks, you can pick any fabric and have a suit made for $475 or a sport jacket made for $375. L.S. also has rainwear and threads on sale for the stockier man. *L.S. Men's Clothing, 19 West 44th Street, Room 403 (575-0933); all major credit cards; Mon.–Thurs. 9–7, Fri. 9–3, Sun. 10–5; through 11/14.*

Printed Matter

BALITIQUE, A BOUTIQUE IN GRAMERCY PARK, specializes in batik bed, bath, and table linens—stuff that gets you thinking about a trip to Bali and that cute little sarong you'd wear. Now on sale: Shower curtains were $70, now $20–$35; place mats and napkins were $6–$8, now $2. *Balitique, 229 East 21st Street (505-0061); M.C., V.; Mon.–Fri. 10–7, Sat. 11–6; through 12/23.*

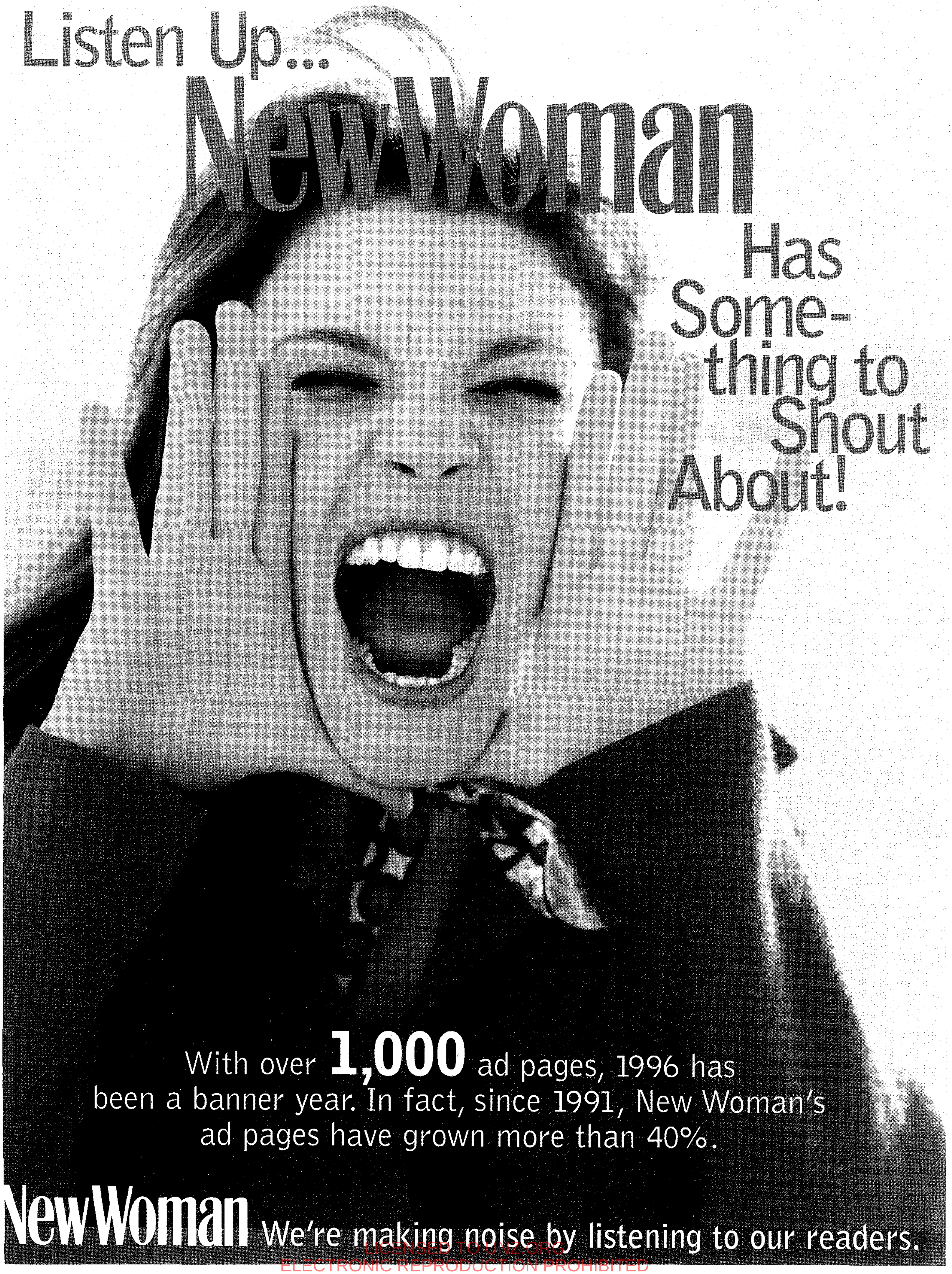
Fur Real

FOR THOSE POLITICALLY INCORRECT TYPES who insist on the real thing, this furrier, who sells to department stores, is now opening his showroom. Natural ranch-mink coats retail $8,000, here $3,500; mink parkas with fox trim, retail $5,500, here $2,500. *H. Schleifer & Son, 352 Seventh Avenue, near 30th Street (564-5663); A.E. and checks (merchandise held till check clears); Mon.–Fri. 8:30–5, Sat. 8–1; through 12/24.*

Boywatch

FOR THE NEXT TWO WEEKS, 40 WEST 55TH Street houses two men's-wear sample sales—the "Sales & Bargains" equivalent of a solar eclipse. The Romano Martegani sale has shoes in classic styles with the occasional twist—loads of woven styles and exotic skins. For example, black alligator lace-up, retail $1,100, here $300; calfskin penny loafer, retail $325, here $90. Also, ties that retail for $85 are $25; sweaters that retail for $475 are variously priced. *Romano Martegani, 40 West 55th Street, third floor (262-4455); M.C., V., and checks (merchandise held till check clears); Mon.–Fri. 9–5:30; through 11/15.*

Lazo bills itself as "as good as Armani, sans the clout." Not exactly, but they do have quality men's wear. The sample sale has trousers, retail $185–$325, for $85; ties, retail $50–$70, for $20; dress shirts, retail $110–$160, for $45. *Lazo, 40 West 55th Street, fourth floor (956-1425); all major credit cards; Mon.–Fri. 11–7; 11/4–11/14.* ■


Listen Up...
New Woman
Has Some-thing to Shout About!

With over **1,000** ad pages, 1996 has been a banner year. In fact, since 1991, New Woman's ad pages have grown more than 40%.

New Woman We're making noise by listening to our readers.

Capitalist Tool

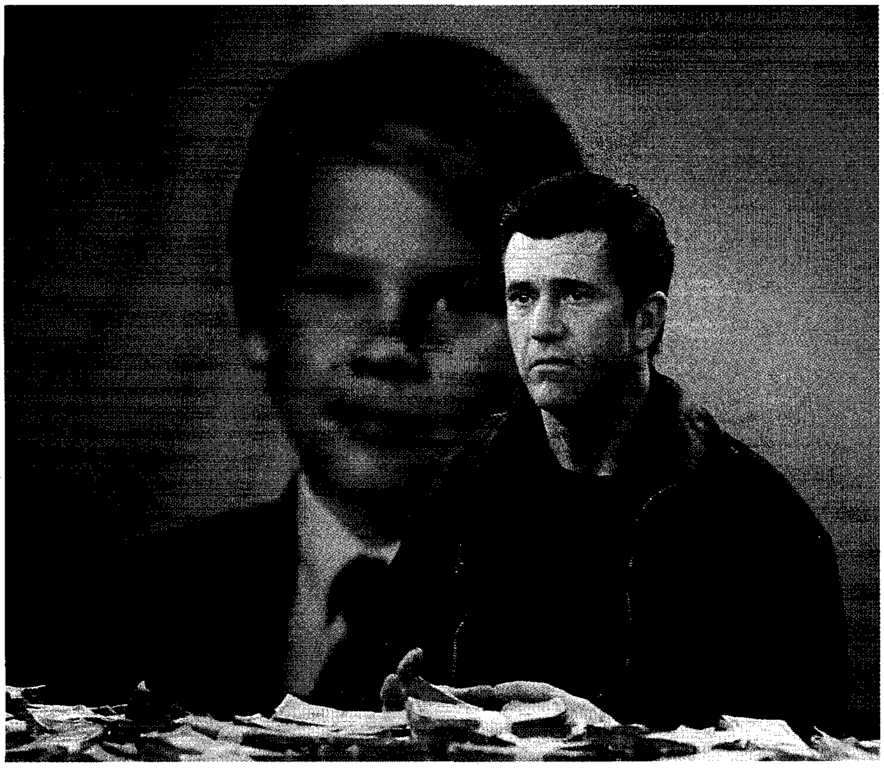
What lesson, exactly, are we supposed to take away from Ron Howard's 'Ransom,' in which a hard-ass millionaire refuses to give in to his son's kidnappers?

BIG-BUDGET STUDIO MOVIES ARE MADE WITH SO many corruptions and compromises built into the process—wildly inflated star salaries, dumbed-down screenplays, marketing strategies aimed at Bangkok—that it's hardly any wonder that cynicism of various kinds creeps into the movies themselves. I've always thought of Ron Howard, the director of *Splash, Parenthood,* and *Apollo 13,* as a gentle guy with an engaging streak of romanticism and piety. But Howard has now brought forth **Ransom,** and it's a movie filled with big-Hollywood guff. Mel Gibson stars as Tom Mullen, self-made New York millionaire—the kind of Trumpish tycoon who puts himself into television commercials that advertise his own business. Years ago, this capitalist stud started his own airline. Now at the peak of his career, he's less a corporate suit than a modern freebooter (Ayn Rand would have swooned over him). Mel Gibson gets a bit of a snarl in his voice. He's domineering, almost unpleasant, a big bad boy used to having his own way. His Tom Mullen pays little attention to rules, regulations, or the law. He's the kind of fiercely dominating egotist who inspires great loyalty or great loathing. Out in Queens, his underworld counterpart, a violent cop (Gary Sinise), hatches a scheme to snatch Tom's little boy and hold him for ransom. Tom has paid once before—he is widely suspected of having bribed a union leader to get a sweetheart contract for his airline—and the cop and his crew assume he will pay again. But more than simple greed is at stake. The cop is exhausted by his job. His anger and disgust are fueled by envy of the man living high above Fifth Avenue.

The movie has one effective sequence. Tom and his glamorous wife, Kate (Rene Russo), are doing a charity event at the Delacorte Fountain with their little boy (Brawley Nolte) in tow. Ron Howard shoots the kidnapping from their point of view: They allow the boy to play with his kite a few feet away from them, they see him, and for an instant they take their eyes off him—and then he's gone. He's been snatched. It's the ultimate fulfillment of New York paranoia, and it's chilling. Richard Price and Alexander Ignon have written some meanly effective dialogue; they capture the arrogance of big-money New York life and also the sheer malice of a city run on the blood of envy.

But that's about all I enjoyed. *Ransom* is monotonous; it's self-important; it's tiresome. What happened to Ron Howard's steady calm, which was so admirable in *Apollo 13*? This movie isn't about a bank heist or a terrorist attack; it's about the kidnapping of a child, and one wants more repose and reflection, a greater intimacy. Howard won't stop moving the camera and cutting: He now works in the meaninglessly dynamic style that has become the big-budget cliché of our time. The anguish of Tom and Kate as they try to figure out what to do with the ransom demands is so jaggedly shot and edited that the scenes never build to their proper pitch of human emotion. This constant restless anxiety flows across so many big-budget movies now, one feels the filmmakers' desperation, their rising panic about the risks they are taking, the pressures they are operating under. Movie aesthetics are collapsing from the simple fear of losing the audience's attention even for an instant.

We're not likely to look away. Tom's son has been kidnapped (we see the boy handcuffed to a bed). At first, Tom attempts to meet the ransom demand. But when the money drop-off turns into a disaster, he has a revelation: He will not be manipulated; he will become master of the game. He turns the ransom money into a bounty on the head of the kidnapper. Ah, these rugged individualists! When it comes to getting a stolen child back, no one can beat them! But the cop, it turns out, is also a would-be superman, so *Ransom* be-



Mel Gibson takes to the airwaves to save his son (Brawley Nolte) in *Ransom.*

Photograph by Lorey Sebastian/Touchstone Pictures.

comes a rather offensive confrontation of wills. The poor kid, bruised and half-starved, lies there chained to a bed, and through scene after scene we have to watch these two mad egotists shouting at each other on the telephone. *Ransom* is not a stupidly amoral movie like *Sleepers,* but it lacks what's commonly called sensitivity. The picture turns into a celebration of Tom's toughness. Everyone tells him he's wrong, but the self-made man knows he's right. He's like an all-powerful studio boss who puts his money and reputation on the line with a risky project. What a guy! But there is no "right" method of dealing with a homicidal kidnapper, so the movie's triumphalism is in terrible taste (Tom simply may have got lucky). We get the unfortunate impression that Tom's moral victory is more important than getting his child back. In the same way, for the studios, the mere victory of making the big movies has become far more important to the business than truly entertaining an audience or creating (please forgive me) a work of art.

THE COMIC NEW YORK ACTOR STEVE BUSCEMI has a wide, lipless smile, glassy eyes, a general thinness and paleness of body—he seems to be turning into a ghost—and a manner that mixes anxiety with a surly defiance heading nowhere. Buscemi plays losers whose intelligence can't save them from humiliation; he's so funny because he accepts nothing—he complains vigorously, profanely, but with an eerie detachment, as if he were a man watching himself slowly drown. Buscemi has had a personal triumph with **Trees Lounge,** his first film as director (he also wrote the script): He has successfully transferred his saturnine character and sensibility to a feature-length movie. In a suburban bar—not a gritty city watering hole but a cave for losers in a middle-class lawn paradise—the regular patrons, including Buscemi's out-of-work mechanic Tommy, drink themselves into a fog. Tommy is younger and more restless than the others; the movie chronicles his flailing efforts to distinguish himself from this community of drinking dead, a group that Buscemi observes with a mixture of contempt and compassion almost worthy of Eugene O'Neill. Despite its crushed-cigarette-butt subject, *Trees Lounge* is not depressing—it has a prickly, rambunctious surface and a sense of incongruity that could last to the edge of the grave. They are funny, these drinkers, because each one has his bit of ego to defend. Buscemi's testimonial to them—and to his own sense of the gallantry of failure—is beautifully sustained, and the movie is vibrantly acted by such performers as Chloe Sevigny, Elizabeth Bracco, Mimi Rogers, and Samuel L. Jackson. This comedy of defeat is pulsing with life. ▬

EXTENDED STAYS. EXCEPTIONAL AMENITIES.

PC

THE PHILLIPS CLUB

AT LINCOLN SQUARE
A MILLENNIUM PARTNERS RESIDENTIAL HOTEL

1965 BROADWAY AT 67TH ST.
NEW YORK, NY 10023
212 835 8800, EXT 15 FAX 212 835 8850

OPENING DECEMBER 1

PC Luxury furnished apartments PC Preferential membership at Reebok Sports Club/NY
PC 24-hour concierge and private doorman PC Steps from Central Park

The 48-hour antidote.

CHICAGO FROM $189
NEWPORT BEACH FROM $109
TORONTO FROM $149*
VANCOUVER FROM $149*

All rates include room & continental breakfast for 2.
*Canadian Funds.

A getaway to an exquisite hotel is the perfect antidote to the rigors of the world. At The Sutton Place Hotels we want to show you what pampering really means. That's why everywhere you look, you'll find service, cuisine and thoughtful amenities that prove we're dedicated to helping you unwind.

Rates valid Friday/Saturday/Sunday,
to April 30/97, subject to availability.

SP HOTELS
The Sutton Place Hotels
1-800-810-6888
or call your Travel Agent
e-mail: info@suttonplace.com
http://www.travelweb.com/sutton.html

THEATER JOHN SIMON

Not Oscar Material

Even Wilde's perfect comedy can't prevail over inept performances; Elmer Rice's revived 'Street Scene' suffers a fate worse than neglect.

In over their heads: Nancy Marchand and Eric Stoltz in *The Importance of Being Earnest.*

Photograph by Carol Rosegg.

TONY WALTON CAN, IT SEEMS, DO EVERYTHING. He has picked the funniest comedy in the English language, **The Importance of Being Earnest,** designed its sets winsomely, devised its costumes saucily, and, in his directorial debut, staged it pungently. If only he could also have played all the parts!

It is hard to get American actors to scale the heights of British comedy: Either the accent falters or the deportment flags. As the snooty Gwendolen, Melissa Errico manages handsomely, proving that her months of study with Professor Higgins in *My Fair Lady* a few years back were not wasted. She is physically captivating, ironically incisive, vertiginously elevated, and about as vulnerable as Rasputin. She is magisterially partnered by Daniel Gerroll, advantageously born a Briton, who wields Wildean innuendo with the assurance of a fencing master. Impatient or impassioned when required, he is otherwise as cool as the cucumber sandwiches of Lady Bracknell. As that imperious termagant, Nancy Marchand makes me wish I could turn the clock back not just to Eastern Standard Time but to a decade or two ago. The actress gives us chilling hauteur, a perfect accent, and looks that could perforate a bank vault—even though, bereft of her former breath control, she is forced to chop Wilde's tentacular sentences into sound bites. Her memory, moreover, has as many lapses as an unhousebroken pooch. Her admirable spirit, however, remains. There is also good, albeit somewhat effortful, work from Thomas Carson as two contrasting butlers.

But in the key role of the hedonistic Algernon, the carrot-topped Eric Stoltz looks rather more doltish than debonair, and wears his sophistication about as well as a scrawny teenager wears his father's dinner jacket. And once the action moves to Hertfordshire, we are in another country, not county—to wit (or witlessness), America. John Fiedler's Reverend Chasuble and Sloane Shelton's Miss Prism are as British as Bugs Bunny, and as comic as, respectively, a fish out of water and a chicken without a head. Nevertheless, they are superior to the Cecily of Schuyler Grant, who slouches forward, waggles her head, wiggles her eyebrows, mangles her accent, and acts as to the manure born.

Under the circumstances, it would be supererogatory to dwell on Stoltz's mispronouncing *Farquhar* as a trisyllable, Gerroll's apocopating the *t* in *Perrier-Jouët,* and similar fine points. But Tony Walton should go on directing: The die is cast, even though some of his cast has died.

WHEN KURT WEILL'S OPERA **Street Scene** OPENED IN NEW York in 1947, Weill predicted that in 75 years it would be remembered as his major work. In less time than that, it has established itself as a masterpiece. Today, to see Elmer Rice's 1929 play on which the opera is based is like seeing Maeterlinck's *Pelléas et Mélisande* without Debussy's operatic setting: like watching a libretto pre-

Sherry-Lehmann

"One of the finest wine shops in the world" - Zagat Survey

D A WINE STORE, THIS WOULD BE IT • IF BACCHUS OWNED A WINE STORE, THIS WOULD BE IT • IF BACCHUS OWNED A WINE STORE, THIS WOULD BE IT IF BACCHUS OWNED A WINE STORE, THIS WOULD BE

> *"One of the finest wine shops in the world,' and top-rated for quality in NYC, this 'classy' establishment has been run by the Aaron family since shortly after Prohibition, providing 'exquisite old-world service' to a clientele who claim, 'if you know more than they do, you own a vineyard in France'; known for 'extraordinary variety,' only a portion of its vast inventory is on display, so seekers page through the big book on the counter or use its lavish seasonal catalogs."*
>
> – Zagat Marketplace Survey

Perrier-Jouet Brut

=On Sale=

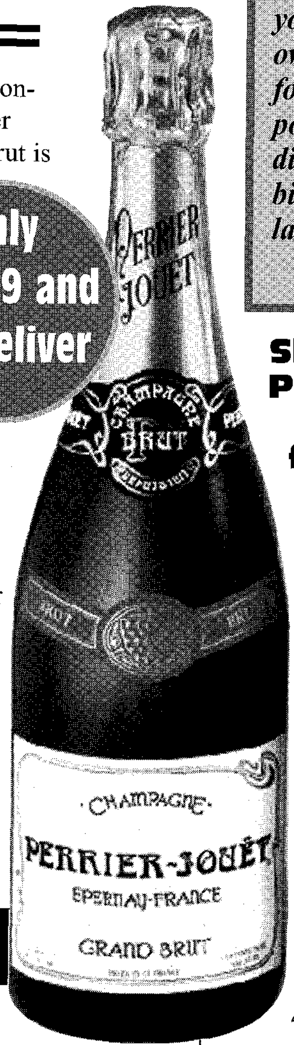
Perrier-Jouet Brut demonstrates that non-vintage Champagne can often be better than vintage Champagne. Perrier-Jouet Brut is rich and well-balanced, flavorsome and bone dry, revealing in full measure the elements that constitute a great Champagne. Perrier-Jouet Brut normally fetches over $28 the bottle in most wine shops in Paris.

Only $20.49 and We Deliver

Champagne lovers rejoice! Due to strategic buying, Sherry-Lehmann is able to continue to offer the prestigious **PERRIER-JOUET BRUT** at only $20.49 the bottle. Much less than what it costs in Paris today.

Perrier-Jouet, a relatively small Champagne firm, produces most of its excellent Champagne from their own 250 acre vineyards located in the heart of the Champagne district. This means that every stage of winemaking is controlled by Perrier-Jouet. The result is a fine Champagne which **Robert Parker** refers to as: **"delightfuly fresh, creamy, fruity and frothy."** *(94)*

$20.49 Bottle On Sale $245.88 Case



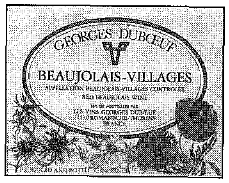
BOYER BRUT Blanc de Blancs

Boyer
BRUT
NATURALLY FERMENTED IN THIS BOTTLE
MÉTHODE CHAMPENOISE
ESPECIALLY IMPORTED FOR SHERRY - LEHMANN, INC., NEW-YORK, N.Y.
PRODUCT OF FRANCE

In a Letter to the Editor of **The Sunday Magazine of The New York Times, Craig Claiborne** wrote: "When I serve large groups, I do not serve Dom Perignon Champagne, for which I have the greatest admiration! I serve a 'lowly' (but to my mind **excellent**) Boyer Brut sparkling wine that is a Champagne-type produced outside the Champagne region of France."*(81)*

$9.49 Bottle On Sale $113.88 Case

Sherry-Lehmann's First Prize 1995 Beaujolais & Chardonnay On Sale from Georges Duboeuf



These bottlings represent the best of Beaujolais and Chardonnay because they feature the **First Prize Labels which indicate M. Duboeuf selected these cuvees especially for Sherry-Lehmann** and only a few other wine merchants scattered throughout the world.

BIN #	1995 FIRST PRIZE LABEL REDS	Bottle	Case
4507	**BEAUJOLAIS-VILLAGES**	7.69	92.28
4506	**REGNIE 1995**	7.99	95.88
4505	**CHENAS 1995**	8.29	99.48
4508	**CHIROUBLES 1995**	8.79	105.48
4515	**COTE DE BROUILLY 1995**	8.99	107.88
4411	**JULIENAS 1995**	8.99	107.88
4410	**MORGON 1995**	8.99	107.88
4531	**FLEURIE 1995**	10.49	125.88
4413	**ST.-AMOUR 1995**	10.49	125.88

BIN #	1995 FIRST PRIZE LABELCHARDONNAY	Bottle	Case
4438	**MACON-VILLAGES**	7.49	89.88
4430	**BEAUJOLAIS BLANC**	7.49	89.88
4535	**ST.-VERAN**	8.49	101.88

DUBOEUF AUTUMN SAMPLER $102.95
Twelve Bottles - Consists of one of each of the wines shown above. These wines are a delicious tasting tour of Duboeuf's finest. *(6605)*

We accept Amex, Mastercard and Visa.
Call, write or visit our shop for a FREE COPY of our 60-page, full-color autumn catalogue.

SHERRY-LEHMANN INC

679 Madison Avenue, at 61 Street, New York, N.Y. 10021
Tel: 212-838-7500 • Fax: 212-838-9285 or within USA FAX: 1-800-811-WINE

FREE DELIVERY

Anywhere in New York State On Wine & Spirits Orders Over $95 To Each Shipping Address
Below $95 Add $10.50

IT • IF BACCHUS OWNED A WINE STORE, THIS WOULD BE IT • IF BACCHUS OWNED A WINE STORE, THIS WOULD BE IT • IF BACCHUS OWNED tending to be a play. It certainly doesn't work in the Willow Cabin Theater's temerarious but shabby and shoddy production on Theater Row. What may be impossible on Broadway for financial reasons—this is a play requiring a minimum of 35 actors—is impossible Off-Off Broadway for artistic reasons.

The 35 Willow Cabin dwellers are a motley crew, ranging, with perhaps one or two exceptions, from the barely tolerable to the terrible. Everyone in the cast is either too young or too old (the old actor playing Mr. Kaplan cannot remember the simplest lines), or has the wrong look for the part, or is the wrong race. In a 1929 white New York tenement, a black family would have been inconceivable, and by making the Joneses black, the production already does not keep up standards. And when Mrs. Jones is played by a 31-year-old actress whose grown children seem roughly her own age, credibility is further trampled on. Worse, despite excessively tacky but at least authentic-looking costumes, many in the cast have absolutely no period sense.

But first of all, you need a large proscenium stage that actually conjures up a street with its manifold comings and goings seemingly continuing on and on into the wings. Here all is compressed into one upright sardine can of a building, around which there is no street; when the actors arrive at odd angles up the aisles or from behind sheets of plastic, squeezing themselves into insufficient space in which to perform their tasks, all scope is lost. Especially if the actors are poor, and the director, Edward Berkeley, is not observant enough to know that a cop does not walk a tough beat with his hands in his pockets.

There is no point in going into further details. To bring back an American classic—and the play, even musicless, still has some moving moments—is laudable if you have the wherewithal. Without it, the effort is merely foolhardy, if not downright foolish.

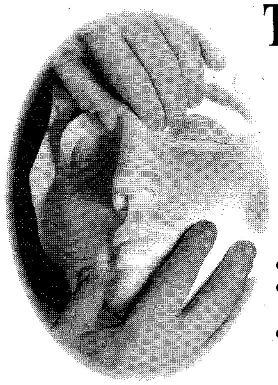
Forbidden Broadway Strikes Back! BRINGS back Gerard Alessandrini to the territory he knows and love-hates best. He revives some of his zingiest old numbers, with or without updating, and adds quite a few new skits. Three of these work smashingly—the takeoffs on *Big*, *State Fair*, and *Bring In 'da Noise*. Others work less well. It's a pity that the spoof on *Rent*, which deserves every kick it can get, is only spotty. Still, with spirited performances from Bryan Batt, Donna English, David Hibbard, and Christine Pedi; funky pianism by Matthew Ward; cheeky costumes by Alvin Colt; and Robert Fama's terrific wigs, the show is likable enough despite some longueurs. ■

comfy as abc.

from a collection
of furniture slipcovered in
soft cottons. down blend cushions.
mfr. sugg $1995, abc $1495.

abc
carpet
&home

on 2. broadway at e.19th street. manhattan. 212.473.3000 ext.266



The Talents of a Sculptor and
The Skills of a Surgeon

For 30 years, Board Certified Plastic Surgeon
and award-winning sculptor Stanley Taub, M.D.
has offered the finest in

Cosmetic Surgery

- Face, Neck and Eyelid Surgery
- Breast Enlargement and Reduction
- Male Breast Reduction
- Liposuction/Body Contour
- Rhinoplasty & Secondary Nasal Repair
- COSMETIC LASER SURGERY removes wrinkles, scarring, pigmentation, & tatoos

(212) 628-8585
737 Park Ave., NYC. Outpatient Surgical Facility

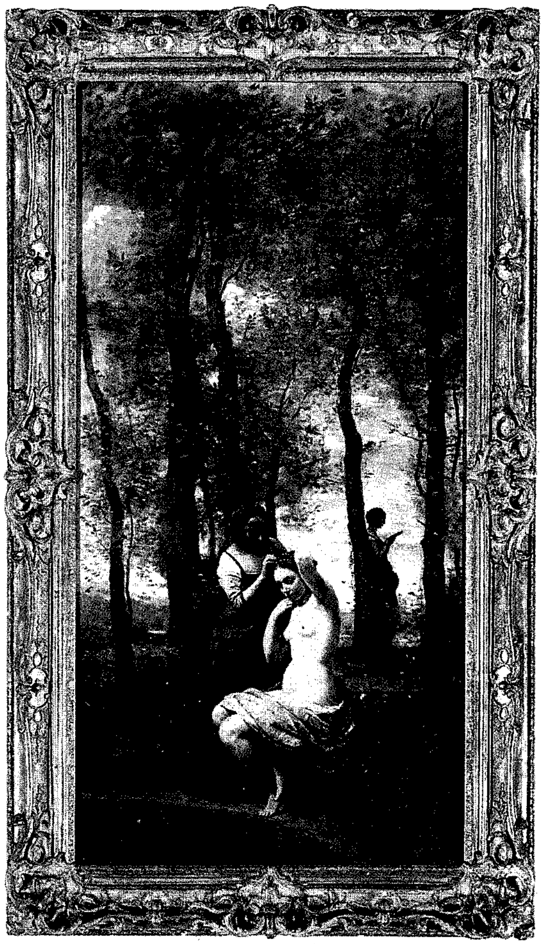
Call for a Free Consultation

ART **MARK STEVENS**

Great Outdoors

Corot is known mostly for his landscapes, but his forests aren't all "mashed peas" and sentimental haze, as two wonderful new shows make clear.

'COROT IS THE PAINTER OF TRANQUIL STILL waters, of broad, pale horizons, of misty skies, of drowsy woods, of cool dusks." This pretty observation, written by a critic in 1865, is typical of the soft-focus haze—the air of oppressive poesy—that hangs over Corot's work. (One critic of the time, perhaps irritated by so much waxing poetical, likened the trees in a late painting to "mashed peas.") Then as now, most people would probably agree with the writer who said that Corot "almost never made anything besides the same one landscape, but it is good."



Touch of the poet: Corot's *Landscape With Figures*, oil on canvas, 1859.

In fact, Corot painted the landscape in different ways. His most celebrated pictures—at least in his day—were imagined landscapes, largely created in the studio. They were meant to win acclaim at the Salon and did so: Napoleon III himself purchased one. As historically important and seductive as the Salon landscapes can be, however, they rarely display the sheer painterly genius of the pictures that Corot painted directly from life, either outdoors or with a model in his studio. Subtle, inspired, rigorous, these merit Monet's remarkable homage: "There is only one master here—Corot. Compared to him, the rest of us are nothing, absolutely nothing!"

Corot, which opened last week at the Metropolitan Museum of Art, should reshape our view of the artist's achievement—and, one hopes, rescue him from poetry. Organized by Gary Tinterow, the exhibition represents all aspects of Corot's painting: 150 works dating from the 1820s to the 1870s. The paintings are not displayed in natural light, thereby distorting their tonal relationships, but the exhibition is otherwise superbly presented. Apart from the intense pleasure provided by individual pictures, the array of work makes clear that Corot deserves a much more prominent position than he now has in the debate over "the origins of modernism." If Corot helped prepare the ground for Impressionism and its celebration of the fleeting effect, he also advanced the kind of classical rigor, in a modern guise, for which Cézanne is famous.

Like most ambitious painters of the time, Jean-Baptiste-Camille Corot (1796–1875) went to Rome as a young man to steep himself in classical culture. In pursuit of a classical ideal, artists aspired to make, in Horace's words, paintings that would both "instruct and delight"—typically, didactic history paintings or pictures that illustrated the classical myths. But Corot found that artists in Rome were also painting increasing numbers of quick, open-air depictions of classical sites. They considered these works—which were not usually intended to embody a lofty idea—part of their training, as exercises to hone their skills or as aids to memory. Yet something astonishing was happening: The pictures painted outside were taking on a vivid life of their own. This, parenthetically, is the fascinating subject of the show of 48 artists now at the Brooklyn Museum, **In the Light of Italy: Corot and Early Open-Air Painting**—a brilliant complement to the exhibition at the Met.

What makes Corot's early Roman oil sketches—and the pictures in Brooklyn—so profoundly affecting? Their appeal is often explained away as a modernist preference for the sketch or glimpse over the finished work. But the artists in Rome were still deeply engaged with the tradition of academic practice. Outdoors or in, they remained passionately concerned with how to build a composition visually—with how to structure visual sensation through the rhythmic play of color, line, and plane.

An intoxicating freshness comes over the mind when, after a strict academic discussion, you step into the sunlight. You are still betwixt and between—enamored by abstract ideals, yet overcome by the great melting spectacle of the world. This is what the

Photograph courtesy of the Metropolitan Museum of Art.

He supported his family for 30 years. Thanks to his new *hip*, he doesn't have to stop now.

Each and every year, Hospital for Special Surgery helps thousands of people whose hips and knees have been damaged by arthritis, osteoporosis or serious injury to regain their mobility. So movement can be painless again.

New York's #1 hospital for orthopedic and rheumatologic disorders.

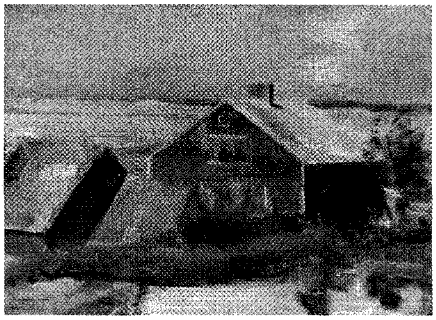
At Hospital for Special Surgery, conditions relating to joints, bones and muscles are diagnosed and treated with uncommon care. With many of their painful and disabling effects either medically or surgically corrected, or prevented. Don't let pain force you to put life's littlest pleasures on hold.

If you suffer from a bone, joint or muscle problem:

Call
1-800-854-0071

HOSPITAL FOR **SPECIAL SURGERY**
535 East 70th Street, New York City. Affiliated with Cornell University Medical College.
With affiliated physician offices in Huntington, Queens and Westchester.

Specialists in Mobility



House and Cottage, Cove **by Edwin Dickinson, oil on canvas, 1945, at the Brooklyn Museum.**

Italian open-air sketches are like. They seem both present and past, glimpsed and remembered, free and studied, anchored and adventurous—at once spontaneous and conscience-bound. Until the end of his life, Corot continued to paint from life in this way, without trying to capture an abstract ideal. These are often his smaller paintings. It's easy to pick them out. They seem painted for his own joy; they are sublimely fresh, the space palpable. Nothing appears showy or overcalculated. Often, he picks a vantage point that has little anecdotal, poetic, or descriptive allure, creating inspiring visual problems for himself. He seems to find, but never impose, rhythms in the landscape. The dab of violet-blue on the shutters in *The Lake of Geneva*—which serves as the tuning fork for the color harmonies of the painting—is transcendentally modest.

There are many such works in this exhibition—for example, a "nothing special" wall of three small French landscapes, painted between 1833 and 1836, each with a sketchy foreground and a subtle light, that I cannot stop thinking about. Late in his career, Corot also painted models in the studio, pictures that Degas preferred even to the landscapes. No one who has spent half an hour with *Interrupted Reading* (1870–73) could call Corot a soft or conservative painter. There is such austere life in his abstract forms—such as the woman's cocked elbow—and such a breathing vitality in the way he plays off the more and less "finished" sections of the picture.

Corot's Salon style, also well represented in the show, has a different kind of interest. If he never abandoned painting from life, he also never forsook the traditional desire for a philosophically elevated painting. (Neither did his contemporaries, Courbet and Manet.) With the instinct of a great artist, Corot knew that traditional history painting was dying and tried to update the classical ideal in his Salon paintings. By suffusing the canvas with a kind of dreamy veil, he might elevate the momentary into the eternal. By idealizing the poetic, he

(continued on page 99)

Photograph courtesy of the Tibor de Nagy Gallery.

RECORDS PETER G. DAVIS

CD Romp

Amid the flood of classical discs, only superstar singers like Cecilia Bartoli and Bryn Terfel are capturing the confused buyer's attention—and dollars.

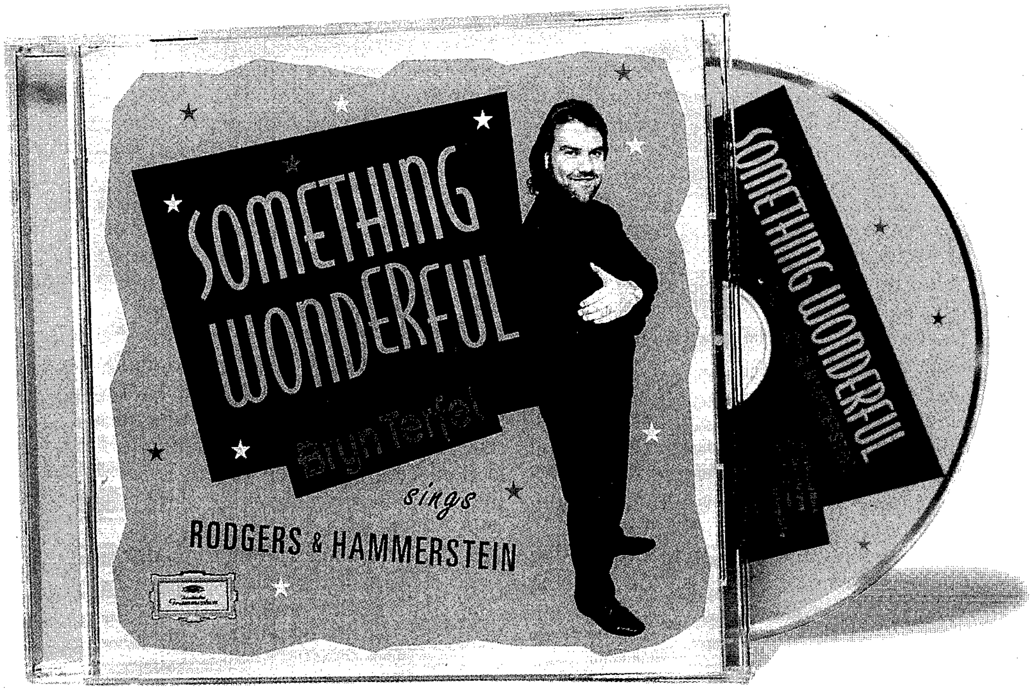
WHO CAN MAKE ANY SENSE OF TODAY'S classical-record scene? Innumerable discs on hundreds of labels at all prices crowd the stores, and chroniclers of the industry's mood swings have long given up trying to keep track of what comes and goes. Customers are confused, the press can pay attention to only a fraction of the new releases, and the major companies, in quiet despair as they wonder how to sell their top-of-the-line product, look nervously toward an uncertain future. Budget labels are booming amid the chaos, and low-priced reissues of fabled performers from the recent past do well, but few collectors seem interested in new recordings by current big-name musicians, whose expensive discs of the standard repertory can't compete with classic (and cheaper) versions by such dead legends as Bernstein, Horowitz, and Heifetz.

Only singers apparently can still capture wide attention and be sold in quantity at top dollar in today's soft market. Fallout from the Three Tenors phenomenon must partly be the reason, now that a huge general audience has discovered how thrilling a classically trained operatic voice can be when heard in full cry. Then, too, since no two human voices sound the same, most listeners find it easier to identify and instantly connect with a singer than with the musical abstractions of an instrumentalist or conductor. Beyond that, opera itself hasn't been this popular in years, a total entertainment package that showcases vocal personalities in glamorous theatrical surroundings. So the major labels are vigorously promoting their singing stars, and here, in no particular order, is a sampling of their wares.

Not one to be rushed, **Bryn Terfel** adds new roles to his repertory cautiously, and he is known hereabouts almost exclusively for his rapturously acclaimed Mozart performances at the Met. His new opera recital (Deutsche Grammophon 445 866-2) opens with a generous selection by that composer as well as extended passages from two early Wagner operas, all sung with this burly Welsh baritone's customary tonal richness and dramatic flair. Casting about for new options, Terfel then experiments with a variety of genres: as a bel canto stylist (Donizetti), a French *basse chantante* (Gounod and Offenbach), an Italian bass buffo (Rossini), and a lyric-romantic baritone (Verdi and Borodin). None really suits him—each aria sounds, by turns, stiff, inelegant, unconvincing, and out of his range. Surely Terfel's true vocal future is heroic Wagnerian parts like Wotan, and the sooner the better.

After being mildly disappointed by that protean effort, I turned to the baritone's new crossover disc with a show-me attitude—twenty songs by Rodgers and Hammerstein (Deutsche Grammophon 449 163-2)—and was agreeably surprised. The sheer sound of the voice as it opens up and wraps itself around these wonderful tunes is gorgeous, and Terfel neatly avoids any suggestion of monotony or excessive sentiment with his lively verbal response and easy command of dynamics. The program effectively mixes standards and surprises. I had never heard Lady Thiang's "Something Wonderful" from *The King and I* sung by a man before, and as Terfel seductively caresses the lyrics the song takes on a distinctly homoerotic flavor—perhaps the singer's gift to his gay fans. He is completely at ease in the idiom, delivering Billy Bigelow's "Soliloquy" from *Carousel* with far more panache and conviction than his American bass-baritone colleagues, who often sound so self-conscious when they go "slumming" on Broadway. A hugely enjoyable disc.

Repertory expansion also seems a problem for **Cecilia Bartoli,** who has seldom strayed far from Mozart and Rossini after becoming the hottest singer to emerge from Italy since Pavarotti. Her new recital of songs by French composers represents a major departure (*Chant*



Canary in a gold mine: Terfel mixes standards and surprises without sounding self-conscious.

Photographs by Steve Wisbauer.

LONDON
RENÉE FLEMING
Orchestra of St Luke's
Sir Charles Mackerras

Fleming's soprano is ripening.

d'Amour, London 452 667-2), but it is, I fear, only a partial success. Much of the time, Bartoli scales her luscious mezzo-soprano down to a breathy whisper and skates over the notes without establishing a firm tonal center, certainly a mistake if she wants to articulate these precisely written songs effectively. At least her lively emotional response to the material is typically varied and infectious—Bizet's ladybug chirps delightfully in *La Coccinelle,* and Ravel's four *Chants populaires* are a linguistic tour de force—but the vocal method is irritatingly artificial. Bartoli sounds more like herself as she delivers a dazzling Idamante on Deutsche Grammophon's high-powered *Idomeneo* (447 737-2), a starry recording of Mozart's great opera seria featuring Plácido Domingo, Heidi Grant Murphy, Carol Vaness, Bryn Terfel, Thomas Hampson, and Frank Lopardo, with James Levine conducting the Met Orchestra.

Opera's favorite beautiful young couple, **Roberto Alagna** and **Angela Gheorghiu,** were married in New York last spring during a run of *La Bohème* at the Met, and since then their recordings have proliferated. The tenor appears on a new version of Puccini's perennial weepy (EMI Classics 56120 2), but without his bride—Leontina Vaduva does the honors as Mimi, and very fetchingly, too. Alagna pretty much blew it when he sang Rodolfo at his much-hyped Met debut—an indisposition accounted for those flubbed high C's, said management. Here his sunny tenor is in better form, but without ever quite equaling his best recorded predecessors (Gigli, Bjoerling, Bergonzi, Pavarotti). The real attractions of this *La Bohème* are his lively fellow bohemians—Ruth Ann Swenson, Thomas Hampson, Samuel Ramey, and Simon Keenlyside—and conductor Antonio Pappano, who gets full marks for striking just the right balance between lyrical sentiment and theatrical excitement. This "enhanced CD" also functions as a CD-ROM that scrolls the libretto along with the music, presents Pappano as a talking head discoursing on the opera, shows scenes of the recording session, and offers information about Puccini and the artists. It's momentarily diverting to see all this information flashed on one's computer screen, but there's nothing here that would not ordinarily appear in any CD booklet.

Perhaps Alagna will be heard to better advantage on Erato's new recording of *Les Contes d'Hoffmann,* performed in the new edition by Michael Kaye that opens this week at the City Opera, and on the upcoming original French version of *Don Carlos,* also from EMI. Further ahead, Gheorghiu finally teams up with hubby for Puccini's *La Rondine* and Donizetti's *L'Elisir d'Amore,* but until then the soprano has her own recital showcase (London 452 417-2) as well as singing Micaëla (her current role at the Met) in a new *Carmen* with Jennifer Larmore and Samuel Ramey (Teldec 12672-2). Even if Gheorghiu offers no startlingly original insights about the mostly familiar arias on her solo album, she vocalizes them attractively and puts each one into an appropriate, if rather generalized, expressive context—a pleasant disc, but I had hoped for something a bit more distinctive.

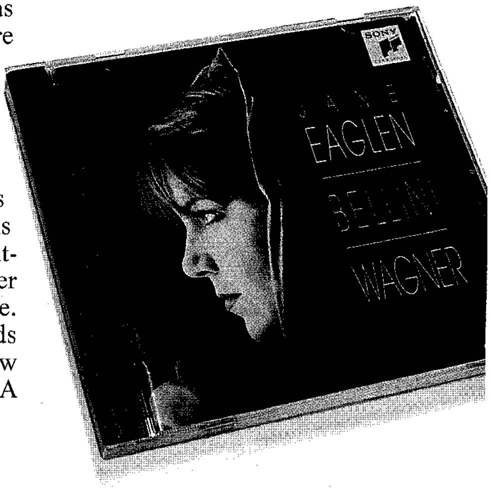
> *"...Fallout from* **the Three Tenors phenomenon** *must be one reason only singers are being sold in quantity at top dollar. Most listeners find it easier to identify and instantly connect with a singer..."*

The two American darlings of the day are **Renée Fleming** and **Deborah Voigt,** sopranos both but hardly in competition for the same roles. Fleming makes a recital debut with an all-Mozart disc (London 452 602-2), just the right repertory for her flexible lyric voice and generous interpretive instincts. And perhaps this record was made in the nick of time, since there are signs that Fleming's luscious soprano is ripening into an even richer, more voluptuous instrument, one that already makes the lighter arias in this collection seem a bit overcooked. Even at that, she will probably never share roles with Voigt, who, all fervently pray, is what we have been waiting for: a dramatic Verdi-Wagner soprano who can deliver consistent quality and last the course. We'll see. In the meantime, she sounds mightily impressive as Leonore on a new recording of Beethoven's *Fidelio* (RCA Victor 68344-2), magisterially conducted by Sir Colin Davis and partnered by Ben Heppner in spectacular form as Florestan. What Voigt lacks—and she is hardly the only vocally gifted young singer without these essentials—is the color, fire, or musical imagination to stamp her work with an individual identity.

In certain respects, **Jane Eaglen** is Britain's counterpart to Voigt, although this powerhouse dramatic soprano has already begun to take on the heaviest dramatic repertory. Some would say that it's much too early for her to tackle Norma and Brünnhilde, but she has sung both with success, and her debut solo recital devoted to Bellini and Wagner (Sony SK 62032) indicates a few reasons why. It was clever to juxtapose three extended scenes each by the two composers (more than one commentator has noticed how much the spiraling finales of *Norma* and *Tristan* have in common), and Eaglen has more than sufficient vocal and technical resources to get the job done. I find her rather bland and dramatically passive in the bel canto repertory despite her ability to modulate that huge voice to negotiate all the "little notes," but Isolde and Brünnhilde are something else. I doubt there's another soprano right now with the size, scale, and quality of tone to equal her in this music, surely the first truly legitimate, fully scaled Wagner voice we've heard since Birgit Nilsson's.

I've run out of space, but there are still plenty of other prominent singers with new CDs waiting to be bought and heard: Kathleen Battle, Barbara Bonney, Jerry Hadley, Thomas Hampson, Barbara Hendricks, Simon Keenlyside, Jennifer Larmore, Richard Leech, Samuel Ramey, Mitsuko Shirai, Bo Skovhus, Ruth Ann Swenson, José van Dam, Carol Vaness, Anne Sofie von Otter, and Frederica von Stade, as well as a slew of stars from a reborn Russia, including Olga Borodina, Galina Gorchakova, Dmitri Hvorostovsky, and Sergei Leiferkus. Their discs may not all be wonderful or even necessary, but at least they impose some sort of reason and order on the chaotic record scene. ■

Britain's Jane Eaglen tackles Wagner.



Wechsler *continued from page 43*

"the risk of including other agents whose presence may or may not be recognized." The "agents" to which Enders referred were the simian viruses—there were far more than just SV40—and Enders was hardly the first to recognize them as possible contaminants.

Even as Enders issued his warning, scientists in the United States and Great Britain were beginning experiments to identify and understand simian viruses. On New Year's Eve, 1957, Dr. Maurice Hilleman joined Merck's laboratories. Soon after, he became the first person to name and describe an unknown virus from the monkey renal cells that turned out to be SV40. "At first, it was just a finding of one more virus, just another damn thing we had to screen for," recalls Hilleman, now 77, who still works at Merck. "Then we started to develop tumors in hamsters. My God, this was a great revelation."

Others had isolated the virus as well, but no action was taken by the government until months after the tumors developed. As early as 1960, some vaccine batches were tested and found to be contaminated with SV40. The public was never told. "I don't think anybody along the way was irresponsible," Hilleman says today. "It was important not to convey to the public [this] information, because you could start a panic. They had already had production problems with people getting polio. If you added to that the fact that they found live [monkey] virus in the vaccine, there would have been hysteria."

Janet Butel, a prominent researcher who chairs the Division of Molecular Virology at Baylor College of Medicine in Houston, Texas, seconds that judgment. "There have always been real questions about whether rodent tumor systems really predict what happens in humans. In hindsight, we had a piece of data that should have shown us something. . . . But at the time, the risk-benefit ratio of using the vaccine was huge."

True enough, though in 1959—the same year scientists injected SV40 into hamsters and grew tumors—a year's harvest of cranberries was held from the market because they were exposed to a pesticide that caused cancer in lab rats. Restrictions on cyclamates, nitrites, and saccharin were all based on experiments with lab animals and not actual tumors in humans. It is also not at all certain that stronger government action would have, in fact, disrupted production, since an oversupply of the vaccine was reported several times during the late fifties.

MacLachlan and Brownson believe the alleged link between cancer and the Salk vaccine will result in a slew of new cases against drug companies. They are still attempting to collect all the data on Jordahl to see whether she will make a good test case, although, based on her current diagnosis, she has less than a year to live. "As defense lawyers, we've seen so much litigation that doesn't pan out," says Brownson. "Every plaintiff attorney is on the search for the next asbestos. But this strikes me as something real."

Of the six drug companies contacted for this article, only two, Merck and Eli Lilly agreed to comment. "We certainly followed the drug-development standards of the day," says a Lilly spokeswoman. "It's not very fair to take today's drug development standards that are supported by technologies that no one even imagined in the fifties and try to apply them to something that happened 40 years ago."

If indeed there does turn out to be a link between the polio vaccine and certain types of cancer, what can be done about it? Unfortunately, there are still no commercial tests to determine whether someone is carrying SV40. And the types of cancers the virus allegedly produces are not ones for which people are regularly screened. But Carbone and other scientists are attempting to develop a vaccine, and researchers are hopeful that studying the virus will at least lead to possible therapies for these rare cancers.

But is new exposure to SV40 still possible? A very recent article in the medical journal *Cancer Research* reported that scientists have detected SV40 in human semen. In addition to these findings, the incidence of suspect cancers in victims far too young to have received their inoculations during the years of contamination also suggests possible problems with the current polio vaccine.

While an FDA official assured *New York* that the agency is "entirely confident" that the current vaccine—all Americans now take the Sabin oral vaccine—is SV40-free, the findings still remain unexplained. Scientists are not prone to public speculation, but some privately suggest that humans may have begun to transmit SV40 among one another in the same ways its original monkey hosts have done for generations—through some form of contact, sexual or otherwise.

Whatever the answer, it is clear that after decades of silence, the secret about SV40 and the polio vaccine is now out of the box. And if the government fails to take up the challenge, the legal community will not miss the opportunity. "The government had a 40-year head start, and it's still not addressing the issue," says MacLachlan. "The pharmaceutical industry isn't addressing it. So I guess it's up to the trial lawyers." ■

for
information
call

NEW YORK

For the latest on restaurant trends, nightspots, Broadway shows, concerts, sporting events, and more, turn to NEW YORK's Information Services Department.

To get information about any articles or reviews that have appeared in NEW YORK, just call 212-508-0755.

Rediscover the world's greatest city by calling the Information Services Department, Monday-Friday, 10:30 A.M. to 4:00 P.M.

Jerry Hardin, left, and Mark Schwotzer in *Pandora's Clock.*

TELEVISION JOHN LEONARD

Airborne Virus

NBC's 'Pandora's Clock,' about germ warfare and corrupt Arabs, jams in every conspiracy theory going.

SOME STUDY SOMEWHERE—AND WE NEEDN'T bother the busy fact checkers at this magazine, because it doesn't matter whether this is true—claimed to prove that watching television causes less brain activity than eating lunch, and uses up fewer calories than a nap. Whoever the investigators may have been, they neglected to mention the crazy cognitive dissonance. If those of us assigned to preview shadows on the wall of the TV cave sound occasionally incoherent, blame it on delirium and disjunction. This week, featuring a twelve-step recovery program from germ warfare, Adolf Eichmann, and the Russian Revolution, is especially immiscible.

For instance, there's **Pandora's Clock** (Sunday and Monday, November 10 and 11; 9 to 11 P.M.; NBC), the much-hyped mini-series and Cracker Jack box of recycled TV-serial personalities—Richard Dean Anderson (*MacGyver*), Daphne Zuniga (*Melrose Place*), Robert Loggia (*Mancuso, FBI*), Jane Leeves (*Frasier*), Robert Guillaume (*Benson*), Jennifer Savidge (*Lois & Clark*), and Stephen Root (*NewsRadio*). Not all these people are stuck on Quantum Airlines Flight 66, from Frankfurt to Los Angeles with surprise pit stops in Iceland and the Canary Islands. Some of them are stuck at CIA headquarters in Langley, Virginia. But nobody can escape the plot of the best-selling novel by John J. Nance from which the mini-series has been faithfully adapted by director Eric Launeville (*ER*) and executive producer–teleplaywright David Israel (*Midnight Caller*).

The plot involves an Ebola-like pathogenic virus developed by the erstwhile Soviets and sold on the biological black market to the usual amoral Germans, which may or may not have caused the cardiac arrest of an American professor on board Flight 66, which is why they won't let Flying Dutchman Anderson land his 747 ship of ghouls at London or Paris, which is how he ends up briefly in Iceland to refuel for the Sahara, where CIA director Loggia's nuclear-device solution to a possibly pandemic problem has been authorized by President Edward Herrmann—except that it doesn't explain why the Hezbollah-like Al Aqbah Arab terrorists, who seem to be hiding in Kiev, know in advance that American diplomat Guillaume, fresh from Middle East peace talks, is also a Quantum passenger, and should want to shoot him down before he gets blown up, like Ron Brown in Bosnia; or how come the brilliant and beautiful virologist Zuniga should care so much about an Iran-*contra* type of rogue intelligence-agency operation, unless all her life she has wanted to be either Julia Roberts (*The Pelican Brief*) or Sandra Bullock (*The Net*).

Pandora's Clock is a pinball machine of comic-book conspiracies, lighting up after every collision of clichés for a reaction shot. It could have gone on forever, except that the diplomat, the reporter, and the televangelist on board Flight 66 all have cellular phones and laptop modems, and so can speak directly to clients and constituencies other than the military-industrial complex—as if free moral agency at the end of the millennium depended on each of us being our very own communications satellite.

Unfortunately, everybody else on television this week has to communicate the hard way. Which means that in **The Great War and the Shaping of the 20th Century** (Sunday through Wednesday, November 10 through 13; 9 to 11 P.M.; Channel 13) ignorant armies clash by night. It's a splendid series in the Ken Burns manner—with eyewitness testimony to the political stupidity and battlefield carnage; talking academic heads with something fresh to say between ransackings of rich archival footage; a haunting original score by composer Mason Daring; and famous actors giving voice to dead players on the bloody stage—e.g., Martin Landau as Woodrow Wilson, Michael York as Robert Graves, Leslie Caron as Czarina Alexandra, Jeremy Irons as Siegfried Sassoon, Nastassja Kinski as Rosa Luxemburg, Ian Richardson as Sir Arthur Conan Doyle, Ned Beatty as Herbert Hoover, Louis Gossett Jr. as W.E.B. Du Bois, Helena Bonham-Carter as Sylvia Pankhurst, and Tim Pigott-Smith as Adolf Hitler. If we have to spend more time than we want to with statesmen who wasted 9 million lives, at least the cultural front isn't neglected, for once, from Wilfred Owen and Vera Brittain to Kathe Kollwitz and Otto Dix. About the only base *The Great War* doesn't touch is Bertrand Rus-

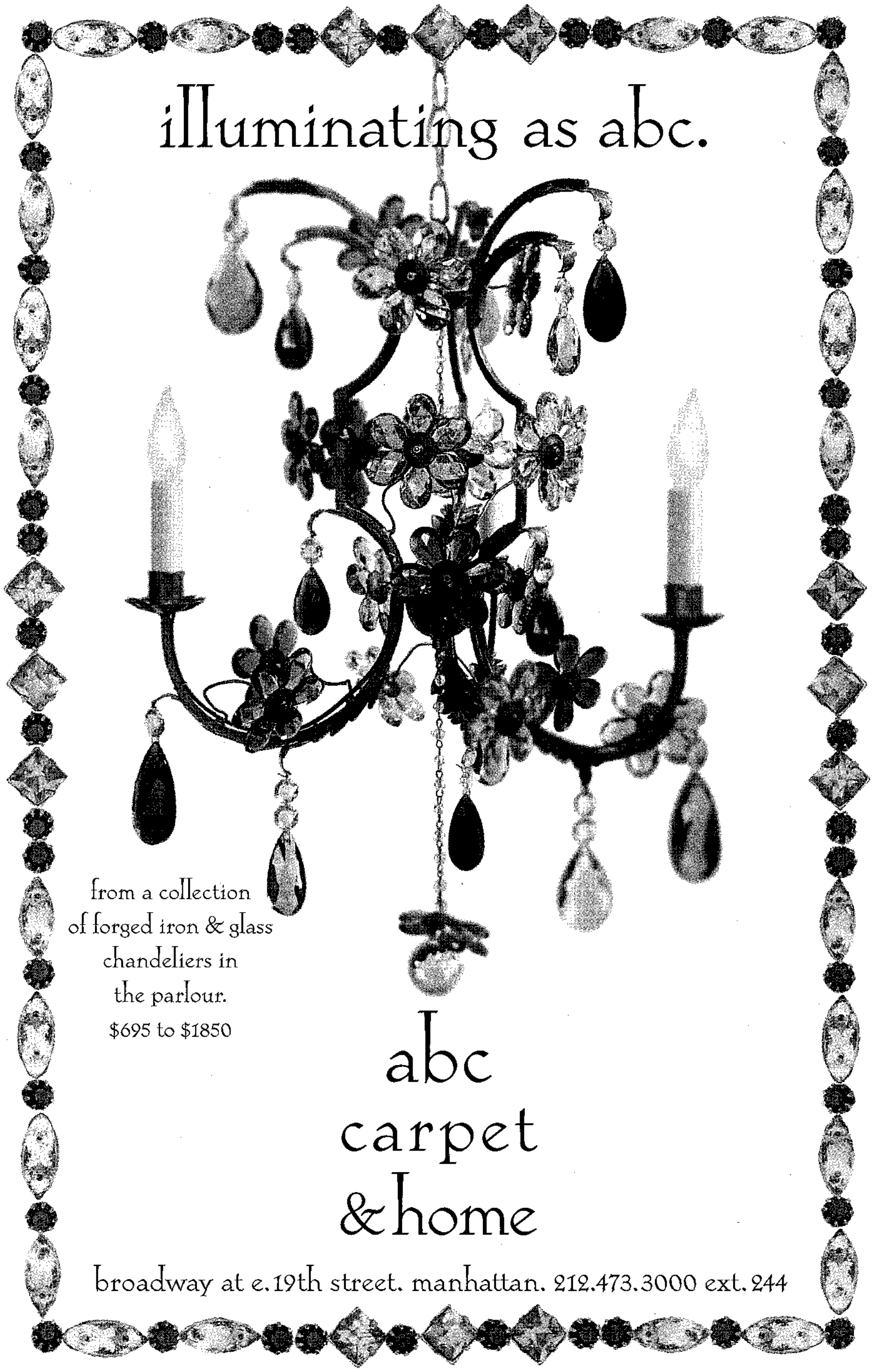
Photograph by Peter Riches/NBC.

sell, who (as we are reminded by his latest biographer, Ray Monk) went to jail for opposing the slaughter. The real question is why more of them didn't—why they went to Versailles instead.

Versailles, of course, helped make Hitler possible, and thus Eichmann. In **The Man Who Captured Eichmann** (Sunday, November 10; 8 to 10 P.M.; TNT), Arliss Howard as Peter Malkin, the Mossad agent who engineered the abduction of the war criminal from Argentina in 1960, actually seeks to understand him, in a series of conversations in a Buenos Aires safe house as imagined by screenwriter Lionel Chetwynd. Although Chetwynd is no Elie Wiesel, much less the T. W. Adorno who said we couldn't even talk about such horror, these conversations are a lot more interesting than the claptrap thriller format into which they're plunked. They are more interesting for two reasons. One reason is that Robert Duvall plays Eichmann more plausibly than Maximilian Schell did in Robert Shaw's *The Man in the Glass Booth.* The other is that Duvall plays him with so much emphasis on the man's "banality," it's as if Eichmann had had an advance peek at Hannah Arendt's *Eichmann in Jerusalem* and were rehearsing for the part. Given how reviled Arendt's psychologizing of the death camps was in the sixties, this is so cognitively dissonant that it preempts criticism. One almost expects a surprise appearance by Philip Roth in his *Operation Shylock* mode.

Nazi Hunters: Stalking Evil (Thursday, November 7; 8 to 9 P.M.; TNT) is a sort of warm-up for TNT's Eichmann movie Sunday night, with Ben Kingsley leading us through the stories of men like Peter Malkin, Simon Wiesenthal, Serge Klarsfeld, Efram Zuroof, and Rabbi Marvin Heir in pursuit of the Mengeles and the Barbies. Morris Dees also shows up to talk about neo-Nazi movements in the United States.

Finally, in **Drunks** (Sunday, November 10; 8 to 9:30 P.M.; Showtime), the likes of Faye Dunaway, Richard Lewis, Diane Wiest, Spalding Gray, Howard Rollins, Amanda Plummer, and Parker Posey have given up on conspiracies and history. In Gary Lennon's TV adaptation of his own play *Blackout,* they have only themselves to blame for lives gone out of control. And blame themselves they do, at an AA meeting in a Times Square basement, in serial stories of lost children in a black forest of bad chemicals. If Lewis's nightmare "slip" is less terrifying than the self-destructiveness of Nicholas Cage in *Leaving Las Vegas,* the meeting itself is closer to the real rooms than anything I've ever seen before on television—a cantata of the damned, some of whom have decided to save themselves. In this gravity, there is also grace. ■



illuminating as abc.

from a collection
of forged iron & glass
chandeliers in
the parlour.
$695 to $1850

abc
carpet
& home

broadway at e. 19th street. manhattan. 212.473.3000 ext. 244

CUE

What are the new films and where are they playing?
Broadway, Off Broadway, or Off-Off Broadway? Music under the stars or on the stage?
How about a comedy club for a few laughs? Want to be moved by classical art or avant garde art?
How about dinner after the show? Let's take the kids out - where should we go?

CUE - The weekly guide to everything that's worth seeing and doing in the most exciting city in the world. See it every week in

NEW YORK MAGAZINE

Above, it was a very good year: Sommelier and restaurant manager Jerri Banks at *Cellar in the Sky*.

THE INSATIABLE CRITIC GAEL GREENE

5 Wines, River Vu

Diehard grape nuts and tipplers-in-training are toasting Cellar in the Sky at the Trade Center; SoHo does lunch at the Grand Hotel's Canal House.

TWENTY YEARS AGO, **Cellar in the Sky** WAS A BLIND spot, a distraction, a provocative conundrum at the brand new Windows on the World. Imagine, a basement on the 107th floor of the World Trade Center. It seemed like a characteristic ho-ho-ho from Joe Baum, the restaurant master builder hoping to revive his own sagging fortunes as he launched the ambitious Windows complex in the despised twin towers by lyricizing over its unique and spectacular view. All of New York was vying for his tables, everyone demanding a window perch. Alas, a chunk at its very core was windowless, eyeless, and dead. How to market an inescapable liability? Well, you could advertise it as a thrill. It was an era of oenophilic one-upmanship when Joe and the Baumettes dreamed up the Cellar in the Sky, a room where guests would pay a premium for a fixed and fancy menu, each dish paired with a special wine.

Bemused by these memories, I am shocked and pleased to see that the Baum team, in its poetic second time around, has found eyes for the reborn Cellar in the form of a southern exposure. This is the best-looking room in the house. True, it's depressing to step off the elevator after its 64-second heavenward swoosh and be confronted with a sparkly beaded curtain that looks like the backdrop in a Queens banquet hall for the wedding-party portrait. But very quickly, a uniformed page rescues me mid-cringe and gestures to a path beyond. An artful pileup of vine-draped wooden wine crates beckons, and we are entering a wooden jewel box, padded in Chinese silk brocade—red, turquoise, royal blue, and pearl gray. The low-slung ceiling defies its squatness with rich mahogany detail. The calculated dimness plays to the view, an enchantment of dark-blue-velvet sea looking out toward Staten Island, the diamond-studded Verrazano bridge, and the aura of Ms. Liberty.

And while *Saturday Night Fever* fashions revived today may seem hopelessly tacky to me, the old Cellar in the Sky premise isn't at all dated. Never mind that it began at $35, for six courses, five wines, no choices. Now it's seven courses, five wines, and given today's inflated dining prices around town, the $125 tariff seems quite reasonable. Perfect for romance and celebration. Milton Glaser's handsome Bacchus service plate is framed by bare, gleaming wood of modern marquetry. The god's wink is flirty, not like his cretinous gaze on the sommeliers' quilted vests. And the kitchen under Marc Murphy is more sophisticated and better than ever. From the first pour of Veuve Cliquot Brut (bottled to celebrate the house's twentieth year) with eggs on eggs piled in a hollow eggshell—buttery scrambled eggs so soft they're almost hollandaise, salted with a plop of beluga caviar—the razzamatazz begins.

This being 1996, the height of New York's renaissance in baking, there is not only a different wine with every dish but a different bread—batons of toast with the egg (though that is not a free-form rice cake the eggshell stands in but rock salt bound with egg white, a new medium invented by the chef, much to Baum's delight). Before the sourdough country loaf appears, a martini glass of knitting-needle-thin bread sticks and oven-dried-tomato-touched flatbread crisps follows the first pour of Meursault. Les Bouches Chères of the Domaine René Manuel, to be as specific as the sommelier is. There's an odd, slightly spicy bite in the Chardonnay meant to complement both a luscious toss of shellfish and favas on fettuccine in a lobster-tinted cream and the small, pan-seared red mullet in a puddle of celery-flavored butter, its hollow filled with crumbs and herbs moistened with garlic oil. Rich and very rich. Time to slow down a bit, or we aren't going to make it through the night.

"And now it's time for a religious conversion, from white to red," the wine steward alerts us, pouring the only scant tipple of the night, Château Talbot, from her

Photographs by Bernd Auers.

decanter. "It's a 1989. A great year. I've found this to be a killer. Normally, you would wait ten years to drink it, but already it's supple, and I think you'll like drinking it now." Indeed. Each Cellar minion recites his or her lines, smartly drilled like fifth-graders at a school play. Delivering the squab, the waiter turns the plate, then turns it again—"Sorry about that," she murmurs, determined to have the sauce sit at some regimented latitude, I suppose—then announces: "Squab on squab-and-shallot confit with grilled foie gras and black trompette mushrooms and late-harvest corn in a cabbage purse." We are awestruck, if not numbed, and probably a bit drunk. But still sensitive enough to appreciate the dazzle—rosy bird, the liver just a shade too cooked, the oniony nest sweetly caramelized. As for the complex and warming Talbot, it's gone in a flash, and the steward is uncorking another bottle, an expensive gesture I hope she might extend to any anonymous client as well as to a recognized critic.

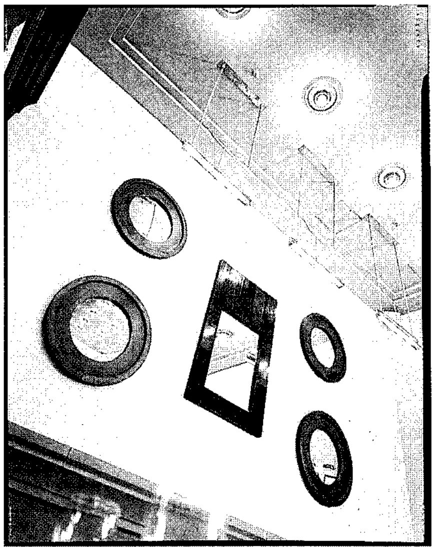
Of course, we feel obliged to taste the Dominus, a Cabernet from the Napa vineyard now owned by Christian Moueix, lord of the vaunted Château Pétrus. It's meant to be sipped with fresh pear slices and a pride of American farmstead cheeses—Muscoot, Hudson, Amram, intensely sharp cheddar—but we're not willing to surrender the Talbot. It's almost midnight (we arrived 45 minutes late for our reservation), so the dramatic pause before dessert built into the choreography seems a torture. Though admittedly in pain, I find sensational port-poached figs with vanilla ice cream an elegant finale, but the poppy-seed mousse is a gaffe, as are third-rate sugared madeleines piled under an excellent almond tuile draped like a drop cloth. Well, it *is* Cellar's first night. Plenty of time to reformat a few cookies. And if the kitchen can stay on its toes, there will be reason enough for New Yorkers to rediscover the high-flying Cellar.

Cellar in the Sky, 1 World Trade Center, between Vesey and Liberty Streets, 107th floor (524-7000). One sitting Tuesday through Saturday between 7 p.m. and 8:30 p.m.; reservations required. A.E., D.C., Disc., M.C., V.

INCREDIBLE AS IT MAY SEEM, IN THE DARK ages of SoHo there was a time when you couldn't buy Thai orchids at midnight, much less milk. Pioneers who date from those days suffer the insult of fast-creeping gentrification, and some of my artist friends were apoplectic when Emanuel Stern, dauphin of the Hartz Mountain Industries pet-food fortune, got the city's nod to build the first new hotel in SoHo since the 1800s. No matter how cleverly architect David Helpern tried to mimic the cast-iron neighbors, the SoHo Grand's redbrick setback rises like a penal institution for fifteen stories, blotting out the light for some. For some reason, I expected a loutish inn. Nothing quite prepared me for how stylish and winning it is.

No surprise to find a seventeenth-century French birdbath filled with water near the entrance—"It's the only dog bar in SoHo open 24 hours a day and no reservations," Stern boasts. And two bronze hounds guarding the stairway are glorious if predictable. Still, the doorman and reception clerks trump the Royalton's Vietcong pajamas with soft gray flannel jackets that could be Armani over insolent T's. And the steel-and-brass stairway with its translucent bottle-glass insets suspended from the ceiling by cables is a stunner. Massive columns, exposed riveted beams, the wire-inset mirrored ceiling allude to to the neighborhood's industrial legacy. Interior designer William Sofield's choices of the giant clock and powder-blue door at the check-in counter, art works by SoHo artists, and photographs of the city in the thirties through the fifties, the dark outsize sofas and tusk-footed tables, shout *downtown.* The floor lamps with their gawky shades require giant weights to keep them from tipping. But in context, it all fits.

"...In context, the menu of classics at the **SoHo Grand's Canal House** *fits—simple, straightforward, what you might like to find waiting in a hotel dining room after arriving frazzled and late at Kennedy."*



Industrial-strength décor: William Sofield's touches suit the SoHo neighborhood.

So does the menu of classics that ubiquitous consultant Clark Wolf has worked out for the **Canal House** with chef David Shack, an émigré from Sign of the Dove. Simple, straightforward, what you might like to find waiting in a hotel dining room after arriving frazzled and late at Kennedy. Perfect fries, tender New York sirloin, a first-rate Caesar, lush crab cakes, an excellent burger with bacon and cheddar are no trick at all for Shack. With light pouring in through muslin curtains framed by chocolate velvet drapes on sixteen-foot windows, and a soft rose glow from copper fixtures on subtle stripe-and-check-wrapped chairs, the dining room has quickly become a retreat for SoHo business lunches. Brunch draws both the neighbors and hotel clientele (indeed, a big breakfast order for one of the suites has captured the kitchen, our waiter warns one Sunday at noon).

A feisty "merry Bloody Mary" and a pizza make a laid-back lunch. The Grand hero, with a pile of chips, or a lobster-salad sandwich, pasta, or moist roast chicken with pesto potatoes—priced from $8.50 to $17—send a message of affordable welcome to the neighborhood. Perhaps there could be a few more lean options to balance the creamy richness of New England seafood chowder, the tomato-to-basil-and-goat-cheese tart, and the molten macaroni in its cheesy crust. Many of these icons of Americana are back again at dinner—sandwiches and entrées, $10 to $27—and so are we, but we are almost alone. Now the light from the fixtures high above can't quite chase the dusk. Votive candles on each table fail to make up the missing wattage. And though everything we've ordered pleases—potato-fennel-asparagus pizza, deep-fried oysters with cuts of cucumber and radish in a horseradish vinaigrette, the Caesar, mellow lobster freed from its shell with chive-mashed potatoes and beet salad, those marvelous fries—perhaps such finessed pub food at this hour is moot in this precinct. For the hopelessly weary, there's 24-hour room service. But hungry locals are off to their favorite haunts or are pursuing gastronomic epiphany elsewhere. Visiting kin decamp for family reunions. The city's famed tables beckon. Is it possible that the Canal House may turn out to be essential at lunch and unloved at dinner?

Canal House, 310 West Broadway, between Grand and Canal Streets (965-3588). Breakfast, 7 a.m. to 11 a.m. daily; lunch, Monday through Friday, 11 a.m. to 4 p.m.; dinner from 5:30 till midnight daily. Brunch, Saturday and Sunday 11 a.m. to 4 p.m. Bar menu served from 11 a.m. to 2 a.m. A.E., D.C., M.C., V. ■

For your Balanchine cravings, the Pacific Northwest Ballet will do—just don't expect anything too daring.

DANCE TOBI TOBIAS

Life After Mr. B.

SEATTLE'S **Pacific Northwest Ballet,** recently at the City Center, has been put on the map by its co-directors of two decades, Kent Stowell and Francia Russell, who met (and married) when they were members of the New York City Ballet. Balanchine's influence on them was augmented—and usefully tempered—by their experience elsewhere, before and after their City Ballet years. The individual aesthetic they evolved is evident in today's PNB dancers, many of them trained in the company's affiliated academy. These carefully schooled performers demonstrate a clear vision of what classical dancing should be: grand in scale, modest in demeanor, precise in articulation, and unflaggingly attentive to the music that is the matrix in which choreography functions.

Now we come to Problem No. 1. For all that one can praise the performers for embodying the Russell-Stowell concept of dancing, they fail to fire the imagination. Their delivery—particularly in works with a formidable pedigree—looks like the result of dutiful, wholehearted study. It appears learned, not spontaneous; it is immensely admirable but hardly a vehicle for the kind of ecstasy that dancing, at its most magical, can yield. Yes, those torsos are ravishingly open, those turns are neatly finished, those leaps rightly aim for buoyancy rather than mere altitude, but there's no edge, no risk-taking in the area of technique, and—still more disappointing—no sense of fantasy or mystery. Nearly everything PNB does exudes the blandness of pleasant people working devotedly under agreeable conditions. We might visit a happy suburban family to experience the atmosphere generated by such a state of affairs, but such tame niceness is hardly what we're after when we go to the theater.

The PNB repertory is unusual in its generous number of Balanchine works and is prestigious largely because of them. Their staging is supervised by Russell, who was groomed by "Mr. B." to mount his ballets and who has done so with distinction worldwide. Equal time is given to creations by Stowell. These are, at best, serviceable—in the sense of having an overall professional sleekness and exhibiting the dancers' skills. But you can see the same thing anywhere—from New York City Ballet in the East to San Francisco Ballet in the West—albeit by different hands and to different music. Such works mildly entertain your eyes, deliver the occasional athletic thrill, and throw in a touch of synthetic meaningfulness—and you mercifully forget them in the course of the intermission. The balance of PNB's rep comes from itinerant modern-ballet choreographers, postmodernists annexed for the sake of novelty, and (all too seldom) dance-makers of genius. The die-hard dance fans in the New York audience naturally cared most about the Balanchine—which brings us to Problem No. 2.

Along with Miami City Ballet, led by the former New York City Ballet principal Edward Villella, PNB is considered a leading custodian of the Balanchine repertory as the choreographer wanted it danced. This function is crucial, given the fact that many a veteran Balanchine-watcher contends that the City Ballet, under Peter Martins, is doing an inadequate job. I'm sorry to say that I'm not convinced PNB is the answer to our prayers.

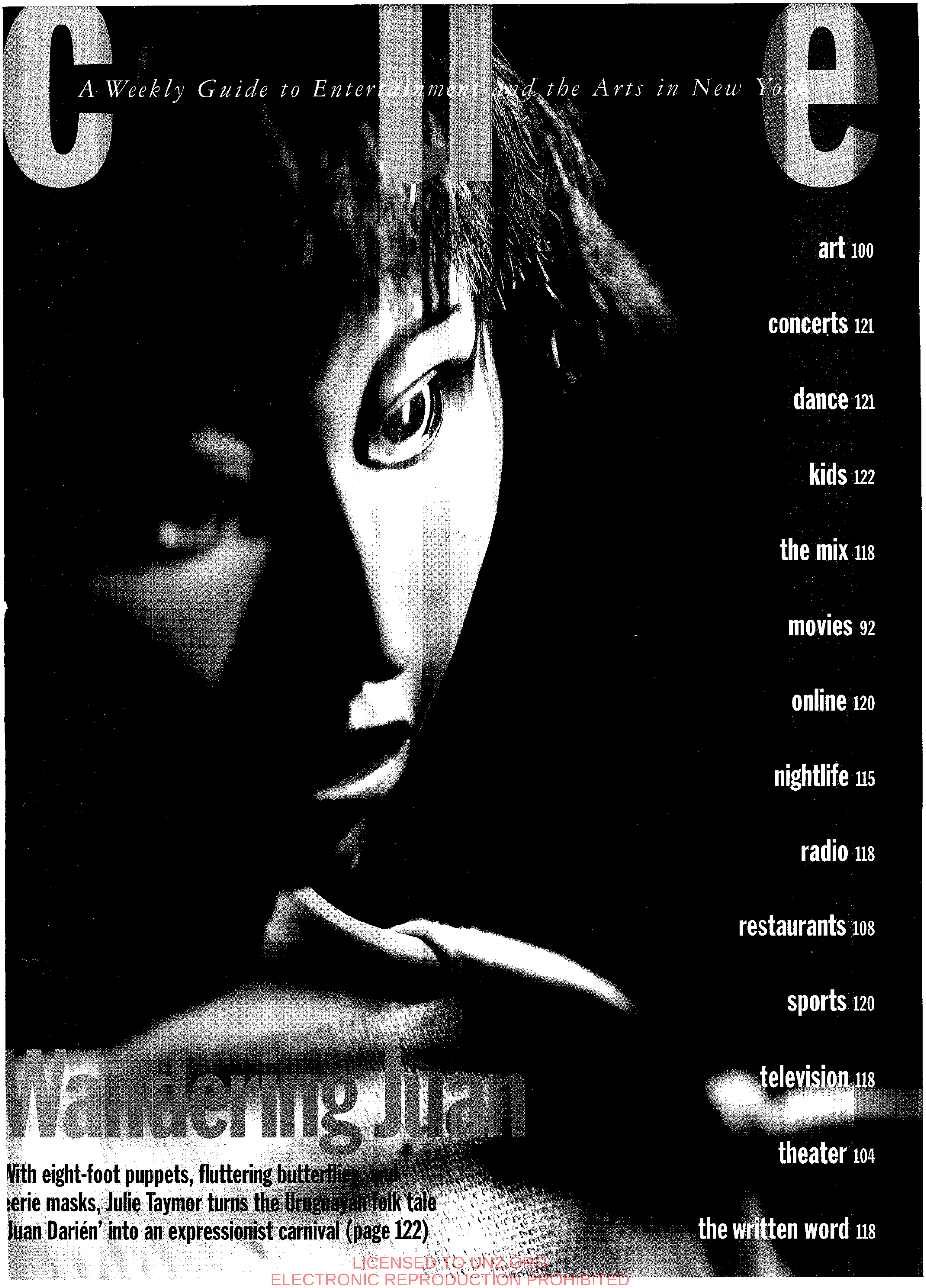
Seattle showed New York its versions of *Divertimento No. 15, Agon,* and *La Valse*—all top-drawer Balanchine, each in a different vein. The readings, mild echoes of past wonders, are faithful in several areas: Steps are not scanted or blurred. (But the very earnest correctness is un-Balanchinian.) The music is invited to infuse the dancing. (But it does so only fitfully, on a phrase-by-phrase basis, because the dancers are not *(continued on page 99)*

Dancers from the Pacific Northwest Ballet in Balanchine's *Divertimento No. 15.*

Photograph by Beatriz Schiller.

cue

A Weekly Guide to Entertainment and the Arts in New York



art 100

concerts 121

dance 121

kids 122

the mix 118

movies 92

online 120

nightlife 115

radio 118

restaurants 108

sports 120

television 118

theater 104

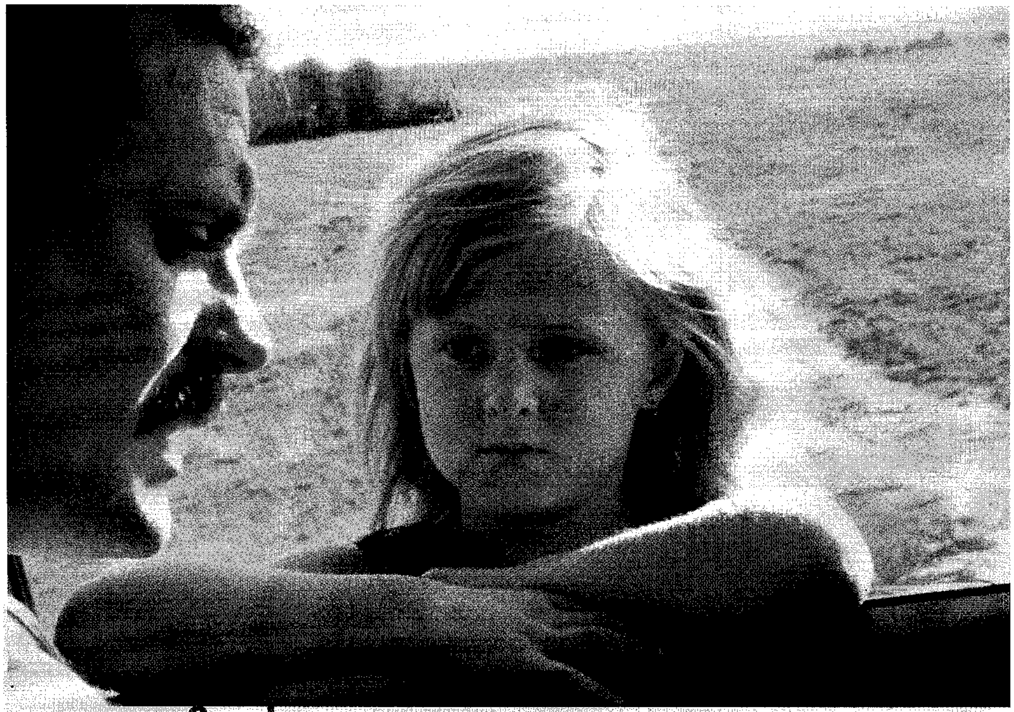
the written word 118

Wandering Juan

With eight-foot puppets, fluttering butterflies, and eerie masks, Julie Taymor turns the Uruguayan folk tale 'Juan Darién' into an expressionist carnival (page 122)

movies

The Margaret Mead Film Festival...*Hype!*



Opening
Annual Report

Director Nikita Mikhalkov ('Burnt by the Sun') began filming his little girl, now age 22, once a year—on her birthday—back when home movies were forbidden in the Soviet Union; those snippets became the basis for the documentary 'Anna,' a complex portrait of a young woman, and a decimated political order, in search of direction. Opens November 13 at Film Forum.

New Films

Anna—Nikita Mikhalov's chronicle of his daughter's growth during the decline and fall of the Soviet Union. (1 hr. 40 mins.; NR) *Film Forum.*

The Associate—Whoopi Goldberg stars as an underestimated Wall Street financial analyst who invents a fictitious male business partner. Directed by Donald Petrie. (1 hr. 54 mins.; PG-13) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Crown Gotham; Embassy 1; Embassy 2–4; 86th Street East; Lincoln Square.*

Bad Moon—A photojournalist gets bitten by an animal in Nepal and undergoes a gradual bizarre transformation upon returning home. With Michael Pare and Mariel Hemingway. Written and directed by Eric Red. (R) *Village East; 34th Street Showplace; Criterion Center; 86th Street; First & 62nd St. Cinema; Lincoln Square; New Coliseum; Nova.*

★**Basquiat**—The painter Julian Schnabel wrote and directed the movie, and in his conception, Jean-Michel Basquiat (Jeffrey Wright) is an innocent, a sacrificial victim of the rabid art world. It's the old story: Too much too soon, and the kid couldn't handle it. This Basquiat is not responsible for anything, least of all himself, and art cannot save him. It's a grim myth, and not entirely believable, but Wright is very touching. (Denby; 8/19/96) (1 hr. 46 mins.; R) *Screening Room; Angelika 57.*

Beautiful Thing—Two teenage boys, both from troubled homes, fall in love. Adapted by Johnathan Harvey from his award-winning play. Directed by Hettie MacDonald. (1 hr. 30 mins.; R) *Quad Cinema; Lincoln Plaza Cinemas.*

★**Big Night**—Gentleness in a movie can be the surest road to boredom, but the gentleness of this lovely comedy (directed by the actors Stanley Tucci and Campbell Scott) is a form of strength. Sometime in the late fifties, in a nowhere resort town on the Jersey Shore, two Italian immigrants desperately try to keep a gourmet restaurant afloat. The older bother, Primo (Tony Shaloub), is a superb chef, a solemn worshipper of Bolognese and Roman kitchens. But his kid brother, Secondo (Stanley Tucci), knows that the local customers are not ready for risotto. Down the road, an older Italian immigrant, the vulgarian Pascal (Ian Holm), runs a successful red-sauce joint, and Secondo wants to imitate him. But he can't do it: He's trapped by his love for his stubbornly honorable brother. Tucci and his collaborators have given *Big Night* the shape of a classic fable. Pascal offers the men one last chance: He invites his friend, the bandleader Louis Prima, to come to the brothers' restaurant, and the men throw everything into a great banquet. The food should be so good, Primo explains, that you will want to die. And in some ways, he is right; the banquet brings everything to a crisis and an end. But rebirth awaits—and possibly the development of a major writing-directing career. (Denby; 10/28/96) (1 hr. 48 mins.; R) *Angelika Film Center; 19th Street East; 86th Street East; First & 62nd St. Cinema; Lincoln Plaza Cinemas.*

Bound—A modern *noir* about two women (Jennifer Tilly and Gina Gershon) who attempt to rip off the mob. (1 hr. 49 mins.; R) *Art Greenwich Twin; Chelsea.*

Breathing Room—A young couple (Kathy Floyd and David Futterman), unsure of whether to marry, decide to spend some time apart. Written and directed by Jon Sherman. (1 hr. 30 mins.; NR). *Area theaters.*

The Chamber—Chris O'Donnell plays a slow-on-the-uptake law associate who discovers that the death-row inmate he is defending is his grandfather. Adapted from the novel by John Grisham. (2 hrs.; R) *Baronet/Coronet; National Twin; 86th Street.*

Dear God—Greg Kinnear stars as a postal worker, assigned to the dead-letter office, who begins answering missives to the Almighty. With Tim Conway. Directed by Garry Marshall. (1 hr. 51 mins.; PG) *Art Greenwich Twin; 19th Street East; New York Twin; UA East; Lincoln Square.*

★**Emma**—*Emma* is perhaps the most steely and demanding of Jane Austen's books—some of it is almost unnervingly cold—and for long periods, writer-director Douglas McGrath stays merrily on the surface. Gwyneth Paltrow is lovely, but she's not the most imposing Emma one could imagine. She's at her best when she's flirting with Jeremy Northam as Mr. Knightley, her brother-in-law and the only human being from whom Emma will bear hearing the truth. McGrath uses an old trick from Hollywood romantic comedy: Paltrow and

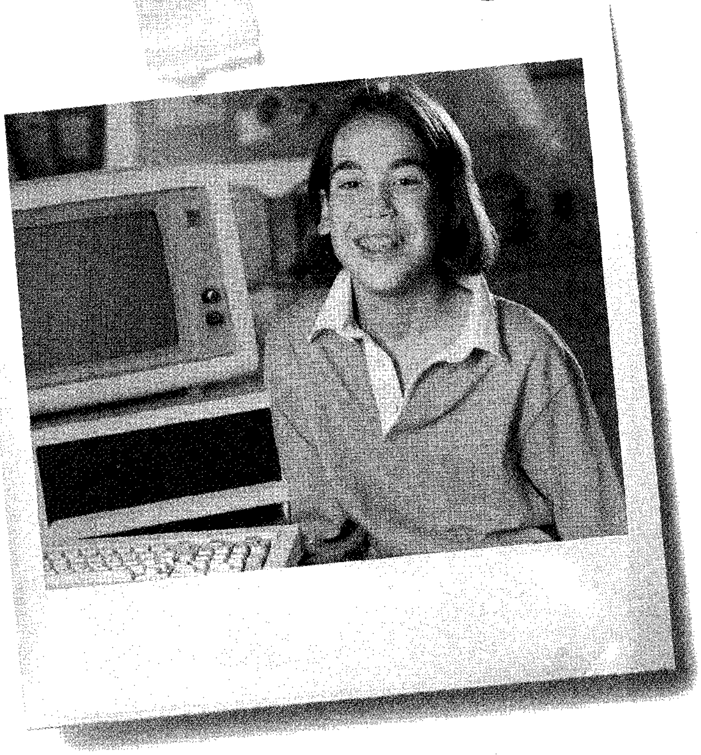
Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

"CUE" COVER PHOTOGRAPH BY ANDREW GARN
FOR NEW YORK

CHASE

If this was YOU at age 10, your bank account is ready.



INTRODUCING SELF SERVICE BANKING.℠ If electronic banking sounds cooler to you than using a teller, check out Chase Self Service Banking. A balance requirement of just $1500* eliminates most fees. And you get a range of services and a level of quality other banks can't match. Like more ATMs than any other bank in the tri-state area... the ability to transfer money and check your balances by phone or PC... you even get a Chase Banking Card, the ATM card you can buy things with wherever MasterCard is accepted. And there's always a Chase phone rep to talk to. Because every now and then, you might still want to talk to a human being. **SELF SERVICE BANKING. THERE'S MORE IN IT FOR YOU.**

To find out more, call 24 hours a day, 7 days a week at **1-800-CHASE24.**

CHASE. The right relationship is everything.℠

*Monthly average in Self Service checking. ©1996 The Chase Manhattan Bank. Member FDIC.

Northam, through the most trivial scenes, exchange little smiles of amusement; they have a private reality, far removed from the merely social world around them. Yet they live in that world, and the movie becomes very passionate when Emma violates one of its important social codes. This is one of the most celebrated scenes in English literature, and it could have gone wrong in many ways, but it doesn't. McGrath quietly builds a number of things that finally pay off. (Denby; 8/19/96) (2 hrs.; PG) *Cinema 3.*

Everything Relative—Seven women (all gay except for one) reunite to celebrate the birth and bris of the straight girl's baby. Written and directed by Sharon Pollack. (1 hr. 50 mins.; NR) *Cinema Village 12th St.*

★**First Wives Club**—Three wealthy Manhattan women of a certain age, abandoned by their husbands for younger women, join forces, plotting and scheming to trip up the men. Goldie Hawn plays an aging movie star obsessed with her figure and her Bardot-Jagger lips, a boozy Narcissa who can do little more than fake an interest in another human being. Bette Midler plays a brilliant Upper West Side frump—a tough, loving, wised-up woman who has helped her husband build his business and is now too bitter to gloss over painful truths. And Diane Keaton's goody-goody is another self-parodying job, a trampled-upon wife too frayed in her impulses to get through a single sentence without heading off in five directions. Director Hugh Wilson is a good ensemble man, bringing out the personality of each star as the three come roaring into a room like a many-headed monster. This is not an original or deeply creative film, but it's genuinely pleasing. (Denby; 10/7/96) (1 hr. 40 mins.; PG) *Village Theatre VII; Chelsea; Embassy 2–4; Tower East; Lincoln Square; Metro Cinema.*

Freeway—A modern retelling of *Little Red Riding Hood,* with Reese Witherspoon as a teen girl just trying to get to Grandma's and Kiefer Sutherland as the Big Bad Wolf. Directed by Matthew Bright. (1 hr. 42 mins.; NR) *Cinema Village 12th St.*

The Funeral—In Depression-era New York, the Tempio brothers (Chris Penn and Christopher Walken) set out to avenge their brother's mob-connected death. Directed by Abel Ferrara. (1 hr. 39 mins.; R) *Angelika Film Center; 84th Street Six.*

★**The Garden of the Finzi-Continis**—Vittorio De Sica's 1971 masterpiece about two Jewish families in Ferrara, Italy, on the eve of World War II. Winner of that year's Academy Award for Best Foreign Film. (1 hr. 34 mins.; R). *Lincoln Plaza Cinema.*

★**Get on the Bus**—Spike Lee's new movie has a kind of blues-anthem emotional urgency. Fifteen men travel from South Central Los Angeles to the Million Man March in Washington, and each of them is unresolved in some way. The men provoke and challenge one another in Spike Lee's usual vociferous style. Everyone says explicitly what his identity is, what his problems are, what he's screwed up about. Still, Lee works up the best material he can for his actors, and some of the writing and acting is very good. Andre Braugher, bald, powerful, swiveling rapidly on mobile hips, plays an egotistical actor with a quick sarcastic tongue, and he is both a provocateur and a lightning rod. Ossie Davis, who has the role closest to insufferability—a saintly old man—is burdened with the task of delivering the screenwriter's ripest lines, but he also joins some impromptu singing and redeems himself. This gabby movie is not a work of art but could only have been made by an artist. (Denby; 10/21/96) (2 hrs. 2 mins.; R) *Chelsea; Criterion Center; 84th Street Six; Plaza Twin.*

The Ghost and the Darkness—Michael Douglas and Val Kilmer star in the true story of two hunters out to kill a couple of lions and, in the process, restore British plans for a railway through East Africa. Directed by Stephen Hopkins. (1 hr. 45 mins.; R) *Village Theatre VII; Astor Plaza; First & 62nd St. Cinema; 84th Street Six; Brooklyn Heights.*

To Gillian on Her 37th Birthday—Peter Gallagher plays a widower so bereft over his loss that he can't reach his emotionally withdrawn daughter (Claire Danes). With Kathy Baker. Directed by Michael Pressman. (1 hr. 33 mins.; PG-13) *Village East; 19th Street East; Gemini Twin; Lincoln Square.*

The Grass Harp—An 11-year-old boy (Edward Furlong) goes to live with his eccentric aunts after his mother dies. Based on the Truman Capote novella. Directed by Charles Matthau. (1 hr. 47 mins.; PG) *Sutton.*

High School High—Jon Lovitz stars as a private-school teacher who quits his job to teach in the inner city. Directed by Hart Bockner. (1 hr. 26 mins.; PG-13) *Village Theatre VII; Chelsea; Criterion Center; Gemini Twin; Orpheum; 84th Street Six; New Coliseum.*

Hustler White—Bruce La Bruce co-wrote, co-directed, and stars in this story of a foreign journalist who becomes obsessed with a street hustler (Tony Ward). (1 hr. 22 mins.; NR) *Cinema Village 12th St.*

Independence Day—A gigantic spaceship hovers over the Empire State Building, opens its lower doors, emits powerful rays, and—pow!—the Empire State Building explodes into flames. Will the world be saved? It all depends on a few oddballs—a wimpish young president with a hidden streak of stubbornness (Bill Pullman), a swaggering black marine pilot (Will Smith), a failed Jewish techno-genius (Jeff Goldblum), and a redneck boozer (Randy Quaid) who may have been kidnapped and "abused" by aliens on a recent visit. Aside from one small moment of mystery and terror, director Roland Emmerich and co-writer Dean Devlin (whose last hit, *Stargate,* was cheesy on a smaller scale) seem eager to make everything as banal and movieish as possible. (Denby; 7/8/96) (2 hrs. 24 mins.; PG-13) *Manhattan Twin; Worldwide Cinemas.*

Jude—Kate Winslet and Christopher Eccleston star in the this adaptation of Thomas Hardy's novel about two cousins in love. Directed by Michael Winterbottom. (2 hrs. 3 mins.; R) *62nd and Broadway.*

Larger Than Life—Bill Murray stars in this comedy about a man who inherits an elephant and must, for some reason, single-handedly transport him across the country. Directed by Howard Franklin. (1 hr. 33 mins.; PG-13) *Waverly; Chelsea; Murray Hill Cinemas; Criterion Center; First & 62nd St. Cinema; Orpheum; Lincoln Square; Olympia Cinemas.*

Last Man Standing—A remake of Kurosawa's classic *Yojimbo,* with Bruce Willis as a gun-for-hire during Prohibition. Written and directed by Walter Hill. (1 hr. 41 mins.; R) *Criterion Center; Plaza Twin.*

★**Lone Star**—John Sayles's latest begins with a skeleton discovered among the Texas cactus and a reluctant sheriff (Chris Cooper) trying to figure out whether his dead father, a hero, was also a murderer. What starts as a criminal investigation turns into a mini-epic. Two generations of white, black, and Mexican characters become mixed up in one another's lives, and while Sayles's ambition and ingenuity is surely admirable, one can't help but wonder how many packs of three-by-five cards he used to keep track of the plotlines. Yet *Lone Star* is haunted by a sense of America as a peculiar destiny—uprootedness as a common fate. The movie never talks down to us, and we repay its trust by staying absorbed in it. (Denby; 7/22/96) (2 hrs. 18 mins.; R) *Guild 50th Street.*

Looking for Richard—By juxtaposing a troubled and highly charged production of Shakespeare's play—Alec Baldwin, Kevin Spacey, and Winona Ryder grapple with the text of *Richard III*—with man-on-the-street interviews, director Al Pacino makes the play accessible, and lots of fun, without rendering it lowbrow. (1 hr. 52 mins.; PG-13) *Angelika Film Center; Lincoln Plaza Cinemas; Pavilion/Windsor.*

The Long Kiss Goodnight—Geena Davis plays an amnesiac housewife on the run from the government; Samuel L. Jackson is the private detective who helps her uncover her true identity. Directed by Renny Harlin. (2 hrs.; R) *Village East; 19th Street East; Murray Hill Cinemas; Cinema I, II, Third Ave.; Orpheum; Lincoln Square.*

Man With a Plan—Director John O'Brien's spoof of the electoral process, in which he cast his real-life neighbors—among them, a 73-year-old farmer named Fred Tuttle—in pivotal roles. (1 hr. 30 mins.; NR) *Cinema Village 12th St.*

Mercy—A divorced attorney defies the FBI and personally hunts for his kidnapped daughter. Written and directed by Richard Shepard. (1 hr. 22 mins.; NR) *Village East.*

Festival
The Chosen

Lovesick on Nana Street **(with Moshe Ivgi and Avigail Arieli, above) won no fewer than eight Israeli Academy Awards and, apparently, the heart of a nation. Savi Gabizon's romantic comedy opens the 13th Israel Film Festival on November 13 at Angelika 57; the opening-night guest is Shimon Peres. (See "Museums, Societies, Etc." for more info.)**

Michael Collins—In Neil Jordan's violent and beautiful dream of the perfect revolutionary leader, Collins, the founder of the Irish Republican Army, never makes mistakes and kills without taking any pleasure in killing. Liam Neeson has the size and power to play a larger-than-life figure; he's aflame from the first scene to the last. *Michael Collins* is set in the climactic period of Ireland's struggle to free itself from Great Britain (1916–21). In a spirit of what can only be called gaiety, the irregulars firebomb police stations, assassinate British intelligence agents at a fruit stand. In scene after scene, Collins invents tactics on the run, taking whatever men, weapons, and means are at hand and throwing them into battle, all the while avoiding any direct involvement in murder himself. The way Jordan tells it, Collins is a saint of violence, a warrior uncorrupted by war, who, at the end, sickened and exhausted by death, turns to peace—and is killed for his new pacifist longings. That it might be too late for such longings—that Collins might have unleashed something that cannot simply be turned off—is a complication Jordan does not want to take on. (Denby; 10/28/96) (2 hrs. 12 mins.; R) *Village East; 19th Street East; Murray Hill Cinemas; Beekman; Lincoln Square; Pavilion/Windsor.*

Microcosmos—A hyper-realistic and erotic look at the world of insects. Narrated by Kristin Scott Thomas. (1 hr. 15 mins.; G) *Film Forum.*

Mother Night—Nick Nolte plays a U.S. spy in Hitler's Germany who, years later, is tried as a war criminal. Based on the novel by Kurt Vonnegut. Directed by Keith Gordon. (1 hr. 53 mins.; R) *Village East; Cinema I, II, Third Ave..*

Normal Life—Luke Perry and Ashley Judd star in this fact-based drama about a seemingly mild-mannered suburban couple who go on a bank-robbing spree. Directed by John McNaughton. (1 hr. 43 mins.; R) *Quad Cinema.*

Palookaville—Three lifelong friends combat their collective boredom, despair, and frustration by planning a heist. Directed by Alan Taylor. (1 hr. 32 mins.; R) *Quad Cinema; Carnegie Hall Cinema.*

Paris Was a Woman—Greta Schiller's documentary on the thriving intellectual scene of twenties Paris. (1 hr. 15 mins.; NR) *Quad Cinema.*

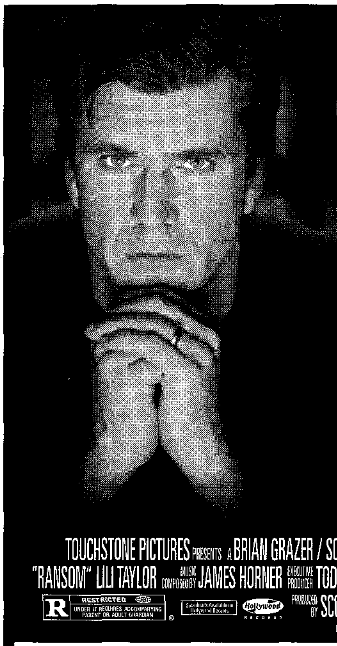
The Proprietor—Jeanne Moreau plays a French expatriate writer who suddenly finds herself in the company of former friends, lovers, and colleagues and begins to reassess her life. A Merchant Ivory film. (1 hr. 55 mins.; R) *Carnegie Hall Cinema.*

Ransom—See David Denby, p. 76. (2 hrs. 1 min.; R) *Embassy 1; Guild 50th Street.*

Romeo and Juliet—Claire Danes and Leonardo DiCaprio star in Baz Luhrmann's bold adaptation, which transposes the tragedy to modern times, text intact. With Paul Sorvino and Pete Postlethwaite. (1 hr. 53 mins.; PG-13) *Angelika Film Center; 34th Street East; Chelsea; Baronet/Coronet; National Twin; Orpheum; Lincoln Square.*

★**Secrets & Lies**—At the center of Mike Leigh's great new comedy is a lovelorn mother with two illegitimate daughters. Cynthia (Brenda Blethyn), past 40, is a desperately sweet white woman who has never received much affection from anyone. She gave away her first daughter, conceived at 15, without looking at her, and has lived in a prison of suspicion with the other, Roxanne. The other wing of Cynthia's family is dominated by her heroically amiable brother, Maurice (Timothy Spall), a large and prosperous man who is one of the rare human beings genuinely pained by egotism and orneriness in other people. Into this noisy glen of magpies steps Cynthia's other daughter, an elegant, accomplished black woman named Hortense (Marianne Jean-Baptiste). Her adoptive parents have died, and despite her success and evident self-possession, she feels lost. Hortense presents herself to Cynthia, and the discomfort and confusion and anguish that follow are a comic harvest without rival in recent movies. Leigh can be bitter and funny at the same time; in this movie, he takes the supreme risk of mixing pathos and comedy, and he gets away with it. (Denby; 9/30/96) (2 hrs. 22 mins.; R) *Angelika Film Center; 19th Street East; Eastside Playhouse; Lincoln Plaza Cinemas.*

Set It Off—Four African-American women from the



"THE MOST EXCITING THRILLER OF THE YEAR!"
–Paul Wunder, WBAI RADIO

"★★★★"
–Bill Diehl, ABC RADIO NETWORK

MEL GIBSON
A RON HOWARD FILM
RANSOM

TOUCHSTONE PICTURES PRESENTS A BRIAN GRAZER / SCOTT RUDIN PRODUCTION A RON HOWARD FILM MEL GIBSON RENE RUSSO GARY SINISE DELROY LINDO "RANSOM" LILI TAYLOR MUSIC COMPOSED BY JAMES HORNER EXECUTIVE PRODUCER TODD HALLOWELL STORY BY CYRIL HUME AND RICHARD MAIBAUM SCREENPLAY BY RICHARD PRICE AND ALEXANDER IGNON PRODUCED BY SCOTT RUDIN BRIAN GRAZER B. KIPLING HAGOPIAN DIRECTED BY RON HOWARD
R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN
Soundtrack Available on Hollywood Records
Touchstone Pictures
Distributed by BUENA VISTA PICTURES DISTRIBUTION © TOUCHSTONE PICTURES

STARTS FRIDAY, NOVEMBER 8

● GUILD 50TH ST.
33 W. 50TH ST.
ROCKEFELLER PLAZA
757-2406

GUILD
● EMBASSY 1
B'WAY AT 46TH ST.
302-0494

CITY CINEMAS
✓ SUTTON 1
57TH ST. AT 3RD AVE.
777-FILM #634

CITY CINEMAS
● SUTTON 2
57TH ST. AT 3RD AVE.
777-FILM #634

SONY THEATRES
● 84TH STREET
◆ B'WAY AT 84TH ST.
294-9410

CITY CINEMAS
✓86TH STREET EAST TWIN
86TH BET. 2ND & 3RD AVE.
777-FILM #753

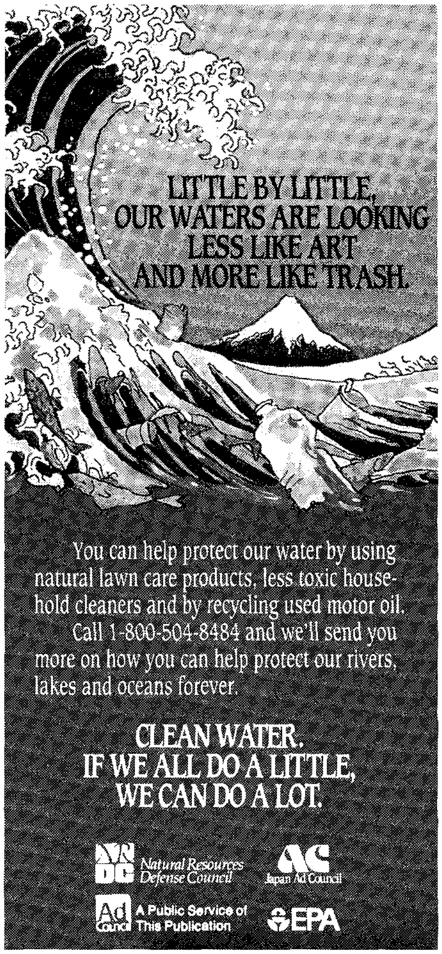
CITY CINEMAS
● MURRAY HILL CINEMAS
34TH ST. & 3RD AVE.
777-FILM #902

SONY THEATRES
●19TH ST. EAST
◆19TH ST. & B'WAY
260-8000

CITY CINEMAS
● VILLAGE EAST CINEMAS
2ND AVE. & 12TH ST.
777-FILM #922

AND AT THEATRES EVERYWHERE

● DOLBY STEREO® DIGITAL
◆ SDDS Sony Dynamic Digital Sound. IN SELECTED THEATRES
RANSOM is featured at http: // www.movies.com
NO PASSES HONORED DURING THIS ENGAGEMENT
✓ DOLBY STEREO®



LITTLE BY LITTLE, OUR WATERS ARE LOOKING LESS LIKE ART AND MORE LIKE TRASH.

You can help protect our water by using natural lawn care products, less toxic household cleaners and by recycling used motor oil. Call 1-800-504-8484 and we'll send you more on how you can help protect our rivers, lakes and oceans forever.

CLEAN WATER. IF WE ALL DO A LITTLE, WE CAN DO A LOT.

NRDC Natural Resources Defense Council
AC Japan Ad Council
Ad Council A Public Service of This Publication
EPA

A GLEAMING ACCENT TO ENCHANCE YOUR TRAVEL!
SILVER PLATED 4" LUGGAGE TAG
$25 for 1; $45 for 2.
+ $1.50 S/H (Check/Money Order)
THE PERFECT ANSWER
20423 State Rd. 7, Suite 358
Boca Raton, Florida 33498 (561) 487-6535

The California Wine Club®
Experience Award-Winning California Boutique Wines
Each month two bottles of award-winning wines, plus 8-page newsletter. $32 per month (includes shipping).
HOLIDAY GIFTS SHIPPED IN 24 HOURS!
Visa/Mastercard/American Express
1-800-777-4443 CALL NOW!

AKBAR
7 Days Lunch & Dinner
Finest Indian Cuisine in New York
Featuring Live Tarot Card Readers And Psychics Nightly
475 PARK AVE AT 57TH ST. • 838-1717

THE SALVATION ARMY
SHARING IS CARING

Revival

Seeds of Discontent

Lino Capolicchio and Dominique Sanda (above) are young, Jewish, and flirting with couplehood as they quietly await the outbreak of World War II in *The Garden of the Finzi-Continis.* Vittorio De Sica's devastating 1971 masterpiece, which won the Oscar for Best Foreign Film, will be rereleased on Friday at the Lincoln Plaza Cinema.

L.A. projects turn, in desperation, to a life of crime. With Jada Pinkett, Queen Latifah, Kimberly Elise, and Blair Underwood. Directed by Blair Underwood. (2 hrs.; R) *New Coliseum; Nova; Plaza.*

★**A Single Girl**—Early on a gray Paris morning, Valerie (Virginie Ledoyen) meets her boyfriend, Remi (Benoit Magimel), at a café. She tells him that she is pregnant. Remi struggles to find a response, at which point Valerie shrugs him off and walks out, striding across the street and around the corner, where she enters the side door of a four-star hotel and begins her first day of work. The movie is an experiment that works brilliantly, and it should make an international star out of Ledoyen. We stay with this imperious girl for about two hours of her life, moment by moment, corridor by corridor, room by room. The director, Benoit Jacquot, skips a few minutes here and there, but mostly the film is shot in real time, and Jacquot captures the physical and spiritual geography of Valerie's existence—the large and small encounters, the exasperations, the moments of menace and pleasure. Jacquot's intimacy with his willful heroine suggests a domesticated Godard—a friendly descendant of the New Wave who prizes experience more than fable, temperament more than political ideas, and reconciliation more than aesthetic subversion. *A Single Girl* uses radical technique to achieve conservative (but stirring) humanist ends. By the end of the movie, we understand many things about Valerie, among them the plain truth that we really can't hope to understand her at all. (Denby; 11/4/96) (1 hr. 30 mins.; NR) *Film Forum.*

The Secret Agent—An agent provocateur (Bob Hoskins) is sent to infiltrate a band of political dissidents in Victorian England with disastrous consequences. Based on the book by Joseph Conrad. Written and directed by Christopher Hampton. (1 hr. 34 mins.; R). *Area theaters.*

Sleepers—Barry Levinson's movie version of Lorenzo Carcaterra's notorious book is muffled and convoluted. When Carcaterra's "nonfiction memoir" came out last year, a number of reviewers smelled a fabrication, and a bad fabrication at that. Whether the story is literally true is not the point: as much as journalism, fiction needs to be "true" (although perhaps in different ways). The trouble with Carcaterra is that he's a lousy liar. *Sleepers* feels unconvincing in every frame. Four young boys, growing up in Hell's Kitchen in the sixties, get sent to reform school, where they are sexually abused by sadistic guards. Years later, the four young men, now in their twenties, carry out an elaborate scheme of revenge against their tormentors. The plan requires fixing a New York murder trial and persuading a priest to lie; it also requires the assistance of "friendly" mafiosi and drug dealers—benevolent men who only want to help four unremarkable characters. At the beginning, we see the boys' early years in Hell's Kitchen—we're set up for a tale of innocence despoiled. The tone is very high-minded, yet Levinson is stuck. Without the rape and torture in the reformatory, he's got no movie, so he returns to the sadism over and over again. Is it possible to do rape scenes in good taste? Levinson tries awfully hard, but caught between sleaze and his better judgment, he turns out sickly, guilt-ridden exploitation. When the four boys (Jason Patric, Brad Pitt, Ron Edlard, and Billy Crudup) meet as grown-ups, they can barely look one another in the face. Shame is really the only thing this movie has to draw on, and Levinson can't get the story moving; he can't build any tensions or release the emotions—not even the pleasures of revenge. (Denby; 11/4/96) (2 hrs. 20 mins.; R) *Village Theatre VII; 34th Street Showplace; Chelsea; New York Twin; Orpheum; Lincoln Square; Metro Cinema; Pavilion/Windsor.*

Surviving Picasso—Anthony Hopkins, playing the guy with the brush, has never seemed so happy or comfortable in his barrel-chested little frame, or so sexual. He falls for the young and beautiful Françoise Gilot (Natascha McElhone), an art student, and she becomes part of his orbit. This latest Merchant Ivory production is skillful and beautiful to look at, but there's an element of disingenuousness to it. Will Pablo turn into a nice guy? The movie is shocked that the artist is ruthless and dominating, a man who takes pleasure in manipulating other people, then turns playful as a child. No doubt it's all true, but so what? He's a bastard, but a very famous bastard, and apparently there are benefits—erotic, material, even spiritual—in being attached to him. (Denby; 10/7/96) (2 hrs. 1 min.; R) *Village Theatre VII; Paris Theater.*

Swingers—A comedy about a tight-knit group of would-be hipsters who immerse themselves in Los Angeles's "cocktail nation" scene. Written and directed by Jon Favreau, who stars with Vince Vaughn. (1 hr. 37 mins.; R) *Angelika Film Center; Cinema I, II, Third Ave.; 84th Street Six.*

Thinner—Robert John Burke stars as a man who cannot stop losing weight. Adapted from the novel by Stephen King. (1 hr. 32 mins.; R) *Waverly; 34th Street Showplace; Chelsea; Embassy 2–4; First & 62nd St. Cinema; Orpheum; 84th Street Six; New Coliseum; Nova; Olympia Cinemas; Plaza.*

Three Lives and Only One Death—Marcello Mastroianni stars in Raul Ruiz's surreal comedy about one man's multiple, rich experiences. (2 hrs. 4 mins.; NR) *Lincoln Plaza Cinemas.*

★**Trainspotting**—Written by John Hodge, who adapted the cult novel by Irvine Welsh, and directed by Danny Boyle, the movie celebrates the days and nights of raffish pleasure of four deadbeat Edinburgh thugs. The hero, Renton (Ewan McGregor), may be a working-class squatter and a hooligan, but he's literate, he entertains us, and we want him to succeed. *Trainspotting* is far from a raw documentary, but it is precisely this evasion of realism that makes it so much fun. The boys shoot heroin and fall down in pleasure; they commit every imaginable crime against bourgeois property; they outrage all the proud, hapless clichés of Scottish nationalism. The style of the movie is fast, voluble, allusive; the bits of dialogue and ghastly jokes and ludicrous physical disasters are held together by Renton's narration and the wildly inventive but disciplined editing. *Trainspotting* joins the tradition of self-mythologizing male narrative in which young men will do anything for pleasure. For all the scandalous goings-on, Renton's story is perhaps the most upbeat narrative of the season. (Denby; 8/12/96) (1 hr. 30 mins.; R) *Screening Room.*

Trees Lounge—See Denby, p. 76. (1 hr. 34 mins.; R) *Village Theatre VII.*

Twelfth Night—Director Trevor Nunn's adaptation of the Shakespearean comedy, with Helena Bonham Carter, Richard E. Grant, and Ben Kingsley. (2 hrs. 5 mins.; PG) *Village East; Sutton; Regency.*

Unhook the Stars—Gena Rowlands stars as a lonely woman who bonds with an eccentric single mother (Marisa Tomei). Written and directed by Nick Cassavetes. (1 hr. 44 mins.; R) *Lincoln Square.*

★**Vertigo**—For those who know it, seeing Hitchcock's 1958 movie again is like returning to a country where emotions are so powerful, they come close to pain. This is a very strange work, a movie whose greatness may be commensurate with its oddity. James Stewart's retired police detective feels not the slightest attraction to Barbara Bel Geddes's commercial artist, an intelligent woman completely devoted to him, but he falls in love with Kim Novak, the dreamy wife he is hired to trail. In many ways, Bel Geddes is prettier than Novak, who, poured into her clothes, quivering and sensitive but utterly remote, seems almost stupefied by her own sensuality. When the Novak character dies, Stewart, desolate, tries to turn another woman into a carbon copy of her. *Vertigo* is the most beautiful movie ever made about the fetishism that is at the heart of sexual passion for so many men. In Hitchcock, the perverse and the normal are always at war—but in this one movie, Hitchcock is shockingly romantic. (Denby; 10/21/96) (2 hrs. 8 mins.; NR) *Ziegfeld.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Big Night; Looking for Richard; Romeo and Juliet; Secrets & Lies; Swingers; The Funeral.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Dear God; Bound.*

Cinema Village 12th St—22 E. 12th St. (924-3363) *Freeway; Hustler White; Man With a Plan.* Opening 11/8: *Everything Relative.*

Film Forum—209 W. Houston St. (727-8110) *A Single Girl; Microcosmos.* Opening 11/13: *Anna.* (See also "Museums, Societies, Etc.")

Quad Cinema—34 W. 13th St. (255-8800) *Beautiful Thing; Normal Life; Palookaville.* Opening 11/8: *Paris Was a Woman.*

Screening Room—54 Varick St. (below Canal) (334-2100) *Basquiat; Trainspotting.*

Village East—189 Second Ave., at 12th St. (529-6799) *Bad Moon; Mercy; Michael Collins; Mother Night; The Long Kiss Goodnight; To Gillian on Her 37th Birthday; Twelfth Night.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *First Wives Club; High School High; Sleepers; Surviving Picasso; The Associate; The Ghost and the Darkness; Trees Lounge.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Larger Than Life; Thinner.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Big Night; Dear God; Michael Collins; Secrets & Lies; The Long Kiss Goodnight; To Gillian on Her 37th Birthday.*

23rd Street West Triplex—333 W. 23rd St. (505-CINE#614) *Closed for Renovations.*
34th Street East—241 E. 34th St. (505-CINE#586) *Romeo and Juliet.*
34th Street Showplace—238 E. 34th St. (532-5544) *Bad Moon; Sleepers; Thinner.*
Chelsea—260 W. 23rd St. (505-CINE#597) *Bound; First Wives Club; Get on the Bus; High School High; Larger Than Life; Romeo and Juliet; Sleepers; The Associate; Thinner.*
Murray Hill Cinemas—160 E. 34th St. (689-6548) *Larger Than Life; Michael Collins; The Associate; The Long Kiss Goodnight.*

42nd-60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *She's the One.*
Angelika 57—225 W. 57th St. (586-1900) *Basquiat.* (See also "Museums, Societies, Etc.")
Astor Plaza—44th St. bet. Broadway. and Eighth Ave. (869-8340) *The Ghost and the Darkness.*
Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Romeo and Juliet; The Chamber.*
Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *Palookaville; The Proprietor.*
Cinema 3—2 W. 59th St. (505-CINE#596) *Emma.*
Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Mother Night; Swingers; The Long Kiss Goodnight.*
Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Bad Moon; Get on the Bus; High School High; Larger Than Life; Last Man Standing; The Glimmer Man.*
Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *The Associate.*
Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Secrets & Lies.*
Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *The Associate.* Opening 11/8: *Ransom.*
Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *First Wives Club; Thinner.* Opening 11/8: *The Associate.*
Guild 50th Street—33 W. 50th St. (757-2406) *Lone Star.* Opening 11/8: *Ransom.*
Manhattan Twin—220 E. 59th St. (505-CINE#590) *Independence Day; A Time to Kill.*
National Twin—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Romeo and Juliet; The Chamber.*
Paris Theater—4 W. 58th St. (980-5656) *Surviving Picasso.*
State—1540 Broadway (391-2900) *Dear God; Sleepers; The Long Kiss Goodnight.*
Sutton—205 E. 57th St. (759-1411) *The Grass Harp; Twelfth Night.*
Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *A Time to Kill; Bulletproof; Independence Day; John Carpenter's Escape From L.A.; She's the One; The Fan.*
Ziegfeld—141 W. 54th St. (505-CINE#602) *Vertigo.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Unhook the Stars.*
86th Street—125 E. 86th St. (505-CINE#604) *Bad Moon; The Chamber.*
86th Street East—210 E. 86th St. (249-1144) *Big Night; The Associate.*
Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Michael Collins.*
First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Bad Moon; Big Night; Larger Than Life; The Ghost and the Darkness; Thinner.*
Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *To Gillian on Her 37th Birthday; High School High.*
New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Dear God; Sleepers.*
Orpheum—1538 Third Ave., at 86th St. (876-2400) *High School High; Larger Than Life; Romeo and Juliet; Sleepers; The Long Kiss Goodnight; Thinner.*
Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *First Wives Club.*
UA East—1629 First Ave., at 85th St. (249-5100) *Dear God.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Jude.*
84th Street Six—2310 Broadway, at 84th St. (877-3600) *Get on the Bus; High School High; Swingers; The Funeral; The Ghost and the Darkness; Thinner.*
Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Beautiful Thing; Big Night; Looking for Richard; Secrets & Lies; Three Lives and Only One Death.* Opening 11/8: *The Garden of the Finzi-Continis.*
Lincoln Square—1992 Broadway, at 68th St. (336-5000) *Bad Moon; Dear God; First Wives Club; Larger Than Life; Michael Collins; Romeo and Juliet; Sleepers; The Associate; The Long Kiss Goodnight; To Gillian on Her 37th Birthday; Unhook the Stars.*
Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *First Wives Club; Sleepers.*
New Coliseum—701 W. 181st St. (740-1545) *Bad Moon; High School High; Set It Off; Thinner.*
Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Bad Moon; Set It Off; Thinner.*
Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Thinner; Larger Than Life.*
Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Twelfth Night.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Bad Moon; D3: The Mighty Ducks; Dear God; First Wives Club; Get on the Bus; High School High; Larger Than Life; Sleepers; The Associate; The Ghost and the Darkness; The Glimmer Man; The Long Kiss Goodnight; Thinner.*
Concourse Plaza—214 E. 161th St. (588-8800) *Bad Moon; D3: The Mighty Ducks; Get on the Bus; High School High; Larger Than Life; Sleepers; The Associate; The Ghost and the Darkness; The Glimmer Man; The Long Kiss Goodnight; Thinner.*
Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *Dear God; Sleepers.*
Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *D3: The Mighty Ducks; First Wives Club; Get on the Bus; High School High; Last Man Standing; Sleepers; The Associate; The Ghost and the Darkness; The Glimmer Man; The Long Kiss Goodnight; Thinner.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Dear God; Larger Than Life; Michael Collins; Romeo and Juliet; The Associate; To Gillian on Her 37th Birthday.*
Brooklyn Heights—70 Henry St. (596-7070) *The Ghost and the Darkness; That Thing You Do!.*
Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Dear God; High School High; Set It Off.*
Cobble Hill—265 Court St. (596-9113) *Larger Than Life; Secrets & Lies; Sleepers; The Associate; To Gillian on Her 37th Birthday.*
Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Bad Moon; High School High; Sleepers; The Glimmer Man; The Long Kiss Goodnight.* Opening 11/6: *Set It Off.*
Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Bad Moon; High School High; The Long Kiss Goodnight; Thinner.* Opening 11/6: *Set It Off.*
Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *High School High; Set It Off; Sleepers.*
Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Bad Moon; Get on the Bus; High School High; Larger Than Life; The Asso-*

Festival
Human Behavior

Now in its twentieth year, the Margaret Mead Film and Video Festival (November 8–14 at the American Museum of Natural History) is highly regarded for a wide-ranging and utterly accessible program of documentaries, each of which pays tribute to the carnival of weirdness that is humanity. Aside from honoring the late directors Peter Adair and Paul Fejos with retrospectives, the festival also highlights an emerging genre that seems all too suited to the post-everything age: the fake documentary. But amid the noise are a few works that should not go undiscovered; here are our recommendations.

Josefa and Lucrecia Martinez in 'Death in El Valle'

'ME & MY MATCHMAKER' (1996) An unintentionally funny yet melancholic portrait of a gentle Jewish matchmaker and her highly demanding, somewhat delusional clientele. Directed by (single) photojournalist Mark Wexler.

'DEATH IN EL VALLE' (1996) Director C. M. Hardt's arduous attempt to unearth the truth about her grandfather's death at the hands of Franco's civil guards.

'HOLY GHOST PEOPLE' (1967) Mead, who died in 1978, raved about Peter Adair's understanding portrait of one of the most narrowly defined sects in America—West Virginian fundamentalist snake handlers.

'BACK FROM MADNESS' (1996) Four mentally ill people open up—figuratively and literally—to director-psychiatrist Ken Rosenberg as they undergo various therapies, including brain surgery.

'THE FIRE THIS TIME' (1994) Randy Holland's excellent documentary looks at the social and economic disintegration of South Central Los Angeles between the Watts riots of 1967 and the riots of 1992 from the community's perspective.

Photograph courtesy of the American Museum of Natural History.

ciate; The Glimmer Man. Opening 11/6: *Set It Off.*

Kingsway—Kings Hwy. at Coney Island Ave. (777-FILM#577) *First Wives Club; Romeo and Juliet; Sleepers; The Long Kiss Goodnight; Thinner.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *First Wives Club; Romeo and Juliet; Sleepers; Thinner.*

Pavilion/Windsor—188 Prospect Park West, Brooklyn (369-0838) *Looking for Richard; Michael Collins; Sleepers.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Antonia's Line; Last Man Standing; Two Days in the Valley.* Opening 10/16: *Get on the Bus.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *Bad Moon; High School High; Larger Than Life; Set It Off; The Associate.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *First Wives Club; High School High; Larger Than Life; Romeo and Juliet; Sleepers; The Associate; The Ghost and the Darkness; The Long Kiss Goodnight; To Gillian on Her 37th Birthday.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *First Wives Club; High School High; Romeo and Juliet; Sleepers; The Long Kiss Goodnight; Thinner.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *Big Night; Larger Than Life; Michael Collins; Sleepers; The Associate; The Long Kiss Goodnight.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Larger Than Life; Sleepers; The Ghost and the Darkness; The Long Kiss Goodnight; Thinner.* Opening 11/6: *Set It Off.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Dear God; The Associate.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Larger Than Life; Sleepers; To Gillian on Her 37th Birthday.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *High School High; The Ghost and the Darkness; The Long Kiss Goodnight.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Bad Moon; First Wives Club; Larger Than Life; Romeo and Juliet; Sleepers; The Associate; Thinner.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *High School High; The Associate; The Ghost and the Darkness; Thinner.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *Michael Collins; Secrets & Lies.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (777-FILM#619) *Dear God; First Wives Club; High School High; Michael Collins; Romeo and Juliet; The Associate; To Gillian on Her 37th Birthday.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Bad Moon; Set It Off; Sleepers.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Bad Moon; Get on the Bus; Romeo and Juliet; That Thing You Do!; The Long Kiss Goodnight.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *First Wives Club; High School High; Larger Than Life; Romeo and Juliet; Sleepers; The Associate; The Ghost and the Darkness.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *Big Night.*

Plaza —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Set It Off; Thinner.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *Larger Than Life; Sleepers; The Long Kiss Goodnight; Thinner.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Dear God; First Wives Club; Romeo and Juliet; To Gillian on Her 37th Birthday.*

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *First Wives Club.*

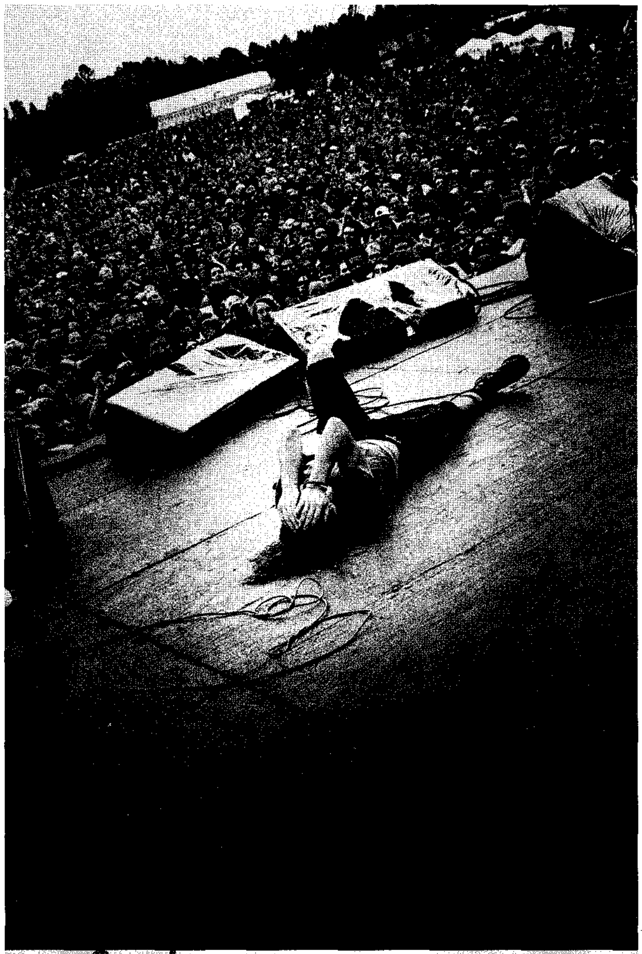
Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Bad Moon; First Wives Club; High School High; Larger Than Life; Michael Collins; Sleepers.* Opening 11/8: *Ransom.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *First Wives Club; High School High; Larger Than Life; Sleepers; The Associate.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Bad Moon; Dear God; First Wives Club; High School High; Larger Than Life; Michael Collins; Romeo and Juliet; Sleepers; The Associate; The Long Kiss Goodnight; Thinner; To Gillian on Her 37th Birthday..*



Opening
Under Pressure

Pearl Jam's Eddie Vedder (above, in 1992) collapses beneath the weight of massive fame and teen adulation in 'Hype!' (opening November 8). Other rockers holding forth in Doug Pray's amusing documentary about the national obsession with the Seattle scene: Soundgarden, Calvin Johnson, and the Melvins—who inspired a band called Nirvana.

Museums, Societies, Etc.

American Museum of Natural History—11/8–11/14: "The 1996 Margaret Mead Film & Video Festival." 10/8: *Goona Goona* (1932). 11/9: *Baba Kiueria* (1987), *Margaret Mead: An Observer Observed* (1996), *If Only I Were an Indian* (1995). 11/10: *Moses of Oxford* (1996) and *Dance Contest in Esira* (1937). 11/11: *Shinjuku Boys* (1995), *Me & My Matchmaker* (1996), *My Life as a Poster* (1995), and *Bontoc Eulogy* (1995). Central Park West at 79th St. (769-5650); $8.

American Museum of the Moving Image—"Ida Lupino." 11/2: *Never Fear (The Young Lovers)* (1950), *Deep Valley* (1947), and *Mr. George* (1961). 11/10: *Outrage* (1950), *On Dangerous Ground* (1951), *Number Five Checked Out* (1955), and *Ladies in Retirement* (1941). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $7.

Angelika 57—11/13–11/26: "The 13th Israel Film Festival." 11/13: *Lovesick on Nana Street.* 11/14: *The House Where Cockroaches Live to a Ripe Old Age, One Out of Twenty, 119 Bullets + 3, The Italians Are Coming,* and *As Tears Go By.* 225 W. 57th St. (586-1900); $8.

A Different Light—11/10: *Marnie* (1964). 151 W. 19th St. (989-4850); free.

Donnell Media Center—11/6: *Blonde Venus* (1932). 11/7: *High Heels and Ground Glass, Pioneering Women Photographers* (1990), and *Ringl and Pit* (1995). 20 W. 53rd St. (621-0619); free.

Film Forum—Through 11/7: *North by Northwest* (1959). Through 12/9: "The Silent City: New York in the Movies, 1898–1929." 11/11: *Classified* (1925) and *Is Life Worth Living?* (1921). 11/8–11/21: "The Unordinary Madness of Marco Ferreri." 11/8–11/10: *La Grande Bouffe* (1973). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center—(The Walter Reade Theater)—"The Centennial of Arab Cinema." 11/4: *A Summer in La Goulette* (1995) and *Fool's Alley* (1955). 11/5: *The Land* (1970) and *Determination* (1935). 11/6: *Nah'la* (1979) and *Stars in Broad Daylight* (1988). 11/7: *Chamane* (1996). 11/8 and 11/9: *Night of Counting the Years* (1969). 11/8 and 11/10: *Chronicle of the Years of Embers* (1975) and *The Cruel Sea* (1971). 11/9: *Little Wars* (1981) and *City Dreams* (1983). 11/10: *Badis* (1989). 65 W. 65th St., plaza level (875-5600); $8.

Japan Society—11/8: *The Girl of the Silence* (1995). 333 E. 47th St. (752-3015); $7.50.

Knitting Factory—Every Sat. in November: Jane Campion's *Two Friends.* 74 Leonard St. (219-3006); $6.

Museum of Modern Art—"Dusan Hanak: A Retrospective." 11/5: *322/Diagnosis 322* (1969) and *Rosy Dreams* (1976). "Melville: The French Connection." 11/4: *The Strange Ones* (1949) and *The Silence of the Sea* (1947). 11/5: *Two Men in Manhattan* (1958). 11/5 and 11/9: *Bob the Gambler* (1955). 11/7: and 11/8: *Quand tu liras catte lettre* (1953). 11/8: *Magnet of Doom* (1962) and *Léon Morin, Prétre* (1961). 11/9: *Second Breath* (1966). 11/10: *The Godson* (1967) and *The Red Circle* (1970). 11 W. 53rd St. (708-9480); $8.

Museum of Television & Radio—"The Return of the Man in the Porkpie Hat: Buster Keaton on Television, 1949–1966." Through 1/5: "All Shook Up: Elvis Presley on Television." 25 W. 52nd St. (621-6710); $6.

Symphony Space—11/5: *Close Encounters of the Third Kind* (1977) and *The Man Who Fell to Earth* (1976). 11/12: *Chinatown* (1974) and *Mamma Roma* (1962). 2537 Broadway (864-5400); $8.

Whitney Museum of American Art—"No Wave Cinema: 1978–87." 11/6 and 11/8–11/10: *Underground USA* (1980) and *Subway Riders* (1980). 945 Madison Ave., at 75th St. (717-0723); $8.

Photograph by Charles Peterson.

Stevens *continued from page 82*

might find an alternative for the idealizations of virtue in history painting.

Many of his Salon paintings illustrate freshness but do not embody it. They are slightly rotten, like rose petals that have lain too long in water. Which, to be fair, is hardly unpleasant. Corot could also mix his styles. He used a living model for the face of the nude in his great Salon painting *La Toilette*—and you can tell that he did, for her sweet, witchy look, as she prepares herself in the woods, is utterly distinctive. The paint play in this picture is brilliant but never glib, the sinuous swaying of the trees a counterpoint to the figures. As Van Gogh said, "Corot drew and modeled every tree trunk with the same devotion and love as if it were a figure."

In this exhibition, Cézanne—at once the most radical and conservative of modern artists—constantly comes to mind. He seems closer to Corot, and to Rome, than he does to the Impressionists. Like Corot before him, Cézanne hoped to reawaken the great tradition of classical painting. "Imagine Poussin completely redone from life," Cézanne said. "That is what I mean by classic." It is not only through an ideal conception like Cézanne's pictures of bathers or Corot's "tranquil still waters" that the classical is transmitted into modern painting. These two also insist upon a passionate scrutiny, sustained by a conscientious concern for the structure of a painting. In our day, their kind of painterly scrutiny is rare. Our salon prefers work that illustrates social ideas.

LIKE COROT, **Edwin Dickinson** (1891–1978) created both large imaginary works and quick studies from life that he called "first strikes." More than 30 of the latter are now on display in an exemplary show at the Tibor de Nagy Gallery (through November 30). Although little known to the general public, Dickinson has a keen following among those with a serious eye for painting. Artists like Fairfield Porter or Milton Avery may get more attention than Dickinson—they are simpler to like—but he is certainly their equal.

Dickinson brought to his landscapes—many painted around Provincetown, Massachusetts—a wonderfully knotty spirit. A severe, eccentric, even puritanical painter who never goes for the easy effect of color and scene, he is also delicate, lush, and poetic. What a touch he had! He can capture the evanescent life of a scene—as in *House and Cottage, Cove*—with a few bold dabs. Yet his paint also appears to have its own life, its private pulse and living intensities. In these pictures, the casual, tossed-off, almost thrown away, seems lasting. ■

Tobias *continued from page 90*

instinctively musical.) And, as I've indicated, there's no danger. Balanchine urged his own dancers to absorb his choreography, but not to render it—or his coaching instructions—by rote. He expected them to make the movement their own and, in the act of performance, break the boundaries of instruction, so that every time a ballet was danced, though its text might remain the same, it was created anew. He liked dancers who dared. He also favored dancers with unique, evocative stage personalities that projected through the deceptively neutral façade of the choreography; in this respect, PNB is almost blank.

Despite the pervasive Cream of Wheat quality, a few PNB dancers do engage your attention even on brief acquaintance. Julie Tobiason, a willowy, rather weak Fragonard nymph back in her School of American Ballet days, has turned into a robust and radiant Boucher sweetheart. She's strong and spirited now, with an ebullient jump. With her small, rounded body and outgoing stage persona, she's a natural soubrette, but companies like PNB, limited in size and talent pool, can't afford the luxury of casting to type, so Tobiason's readiness to tackle, with verve, a wide range of material should take her far.

A majority of the plum roles went to Patricia Barker; the company is especially proud of her because she trained exclusively in its school. Barker is certainly a formidable creature, with her long, powerful legs and extravagantly arched feet. In my view, the segments of her body don't cohere: Her head is held stiffly, her face is frozen. Her torso and pelvis lead a quiet, dull life of their own. All the while, her avid, wide-reaching limbs are annexing huge chunks of territory. The effect is discomforting.

Several typical PNB women at the principal and soloist levels are highly capable—I noticed Louise Nadeau and Lisa Apple in particular—and you can see their myriad successors being readied in the ensemble; they would be more compelling if they were less generic. Their opposite is Ariana Lallone, a mysterious Greek-goddess sort of figure who charges the stage with her presence even when she's doing next to nothing. Anne Derieux stands out, too, because of her mature sophistication; at times, she looks like the sole grown-up around, worldly-wise and chic. Only one of the men, Seth Belliston, seemed remarkable to me, but he's the model of what the company needs to aim for next—suave technique fused with the drive to discover just how far a movement can go. Belliston may be too short and chunky to aspire to princely cavalier roles, but he sure as hell can dance. ■

Blue Note
WORLD'S FINEST JAZZ CLUB & RESTAURANT • 131 W. 3RD ST. NYC • 475-8592
INTERNET http://interjazz.com/bluenote.html
Piano By Bösendorfer
MONTH LONG 15TH ANNIVERSARY CELEBRATION WEEK 1
U.S. PREMIERE OF JOE HENDERSON BIG BAND
TUE NOV 5 - SUN NOV 10 AT 9PM & 11:30PM
DINNER SERVED NIGHTLY 7PM 'TIL 1AM • FRI/SAT 'TIL 2AM
WEEK 2 NOV 12 - 17 WAYNE SHORTER QUINTET
WEEK 3 NOV 19 - 24 CÉLIA CRUZ
SUNDAY BRUNCH $14.50 INCLUDES MUSIC • DRINK • BRUNCH

"Has a Warm, Inviting Aura" —N.Y. Times
Authentic French Cuisine • In the Heart of the Theater District
CREDIT CARDS: AE, V, MC
Res. 575-1220
250 W. 47th St., NYC
Pierre Au Tunnel

PALIO
151 West 51 Street, New York, NY 10019 (212) 245-4850
Pre-Theater Dinner at Palio.
Of Course.

JUDSON GRILL
"Dishes that dazzle"
— Ruth Reichl, NY TIMES
LUNCH • DINNER
PRE/POST THEATER
PARTIES • EVENTS
152 W. 52ND ST. • BET 6TH AND 7TH AVE. • 212-582-5252

LA VERANDA
Theater Goers Haven
Dine In Elegance At Moderate Prices
One Of The Best Italian Restaurants
In New York
FREE PARKING NEXT DOOR 5 PM TO 1 AM
163 W 47th St Res: (212) 391-0905

La Folie
Restaurant - Bar
Live Jazz
Fondues - Prix Fixe Dinner
French eclectique cuisine
WEDDINGS - PRIVATE PARTIES
SOHO ON THE UPPER EAST SIDE
1422 Third Av. (Bet. 80th. & 81st.) - Tel: (212) 744-6327

THE SALVATION ARMY
SHARING IS CARING

art

Lucas Samaras...Antoni Gaudí...Eric Fischl

Openings

Eighty-nine dealers from the United States and abroad will exhibit works dating from the fifteenth through twentieth centuries at this year's **Print Fair,** opening at the Park Avenue Armory, Park Avenue at 67th Street, on Friday, November 8, and running through Sunday, November 10. Hours are Friday 11 to 8 and Saturday and Sunday 11 to 7; admission is $10; a three-day pass is $20.

Galleries

Solos

Madison Avenue and Vicinity

Ronald Bladen—A retrospective of drawings and sculptural models by this artist (1918–1988) who made his name as a sculptor during the Minimalist movement of the sixties but began his career as a painter in the mid-forties; through 12/21. Sculpture Center, 167 E. 69th St. (879-3500).

Carol Diehl—Paintings whose grid patterns of colors, words, and symbols represent systematic records of the artist's daily activities; through 11/30. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).

Lyonel Feininger—Paintings and works on paper from the artist's early European period and his later Manhattan period drawn from the artist's estate and private collections; through 11/22. Moeller, 167 E. 73rd St. (988-8483).

Caio Fonseca—Paintings and works on paper completed over the summer at the artist's studio in the Tuscan village of Pietrasanta, Italy; 11/6–30. Knoedler, 19 E. 70th St. (794-0550).

Henri Matisse—A survey of the artist's drawings; through 12/7. C & M Arts, 45 E. 78th St. (861-0020).

Everett Shinn—Paintings and pastels by the Ashcan School artist (1876–1953) known for his depictions of New York City and theater subjects; through 12/14. Owen, 762 Madison Madison Ave. (879-2415)..

57th Street Area

Fernando Botero—Recent paintings by the Colombian artist, among them family scenes, portraits, landscapes, and still lifes; through 11/23. Marlborough, 40 W. 57th St. (541-4900).

Chuck Close—A selection of large-scale prints, personal photographs, memorabilia, reviews, articles, and exhibition catalogues; through 1/6. Archives of American Art, 1285 Sixth Ave. (399-5015), Mon.–Fri. 9:30–5.

Elaine de Kooning—Paintings made between 1955 and 1965, including abstract works first seen in her 1957 exhibition at the Tibor de Nagy Gallery; two major landscapes painted in the sixties during her stay in New Mexico; and a ten-foot standing informal portrait of John F. Kennedy painted in 1963; through 11/30. Washburn, 20 W. 57th St. (397-6780).

Edwin Dickinson—A 40-year survey of paintings and drawings, including works from the collections of the Whitney Museum of American Art and the Museum of Modern Art, through 11/30, at De Nagy, 724 Fifth Ave. (262-5050), and little-known works that have either never been exhibited in New York or have not been shown publicly in many years, through 11/22, at Babcock, 724 Fifth Ave. (767-1852).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Eric Fischl—New paintings whose somber images of statues and figures in the interiors of Baroque churches were inspired by the artist's trip to Rome last year following the death of his father; through 12/26. Boone, 745 Fifth Ave. (752-2929).

Andy Goldsworthy—Drawings, photographs, and installations that evoke winter and cold, among them a series of "snowball" drawings paired with photographs in order to show the site from which the artist gathered the snow; 11/8–1/4. Galerie Lelong, 20 W. 57th St. (315-0470).

Luke Gray—Recent abstract paintings whose swirling brushstrokes suggest phenomenological effects; through 12/7. Snyder, 20 W. 57th St. (262-1160).

John Hull—Paintings of suburban interiors in which pulp-fiction-like narratives are played out; through 11/29. Tatistcheff, 50 W. 57th St. (664-0907).

Michael Lucero—A survey of ceramic sculptures from 1979 to 1995, concurrent with a retrospective of the artist's work at the American Craft Museum (see "Museums"); through 11/30. Franklin Parrasch, 20 W. 57th St. (246-5360).

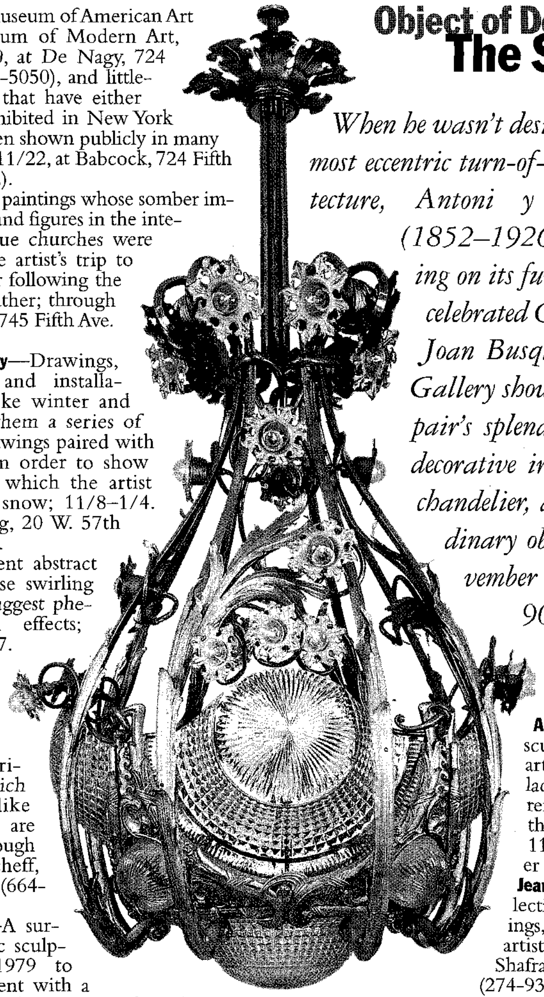
Man Ray—Drawings, collages, cliché-verres, paintings, photographs, and other works made by the artist in his studio on rue Férou in Paris, where he lived and worked from 1951 until his death in 1976; through 1/4/97. Zabriskie, 41 E. 57th St. (752-1223).

Gerhard Richter—New paintings, including both abstract and realist works; through 11/30. Goodman, 24 W. 57th St. (977-7160).

Lucas Samaras—A survey of works made between 1958 and 1996, including objects, jeweled pieces, boxes, chair transformations, Formica cubes, mosaic paintings, and pastels; through 11/30. PaceWildenstein, 32 E. 57th St. (421-3292).

SoHo and TriBeCa

Ida Applebroog—A new series of "White" paintings of large white images and freestanding canvases from her "Marginalia" series that depict disquieting interactions between individuals; through 12/7. Feldman, 31 Mercer St. (226-3232).



Object of Desire
The Shining

When he wasn't designing Barcelona's most eccentric turn-of-the-century architecture, Antoni y Cornet Gaudí (1852–1926) was collaborating on its furnishings with the celebrated Catalan craftsman Joan Busquets. Allan Stone Gallery shows a selection of the pair's splendiferous furniture, decorative ironwork, clocks, a chandelier, and other extraordinary objects through November 30. (113 East 90th Street.)

Armando—Paintings and sculpture by the Dutch artist whose themes of ladders, flags, and fences refer to World War II and the Holocaust; through 11/23. TZ'Art, 28 Wooster St. (966-9059).

Jean-Michel Basquiat—A selection of paintings, drawings, and objects by the late artist; through 11/23. Shafrazi, 119 Wooster St. (274-9300).

Sanjay Bhattacharyya—Paintings of vacant urban dwellings in the artist's native New Delhi; through 12/7. Bose Pacia, 580 Broadway (966-3224).

Willie Birch—New papier-mâché and mixed-media sculptures that transform ordinary objects, such as a gnarled walking stick or a sitting stool, into mnemonics of African-American experience; through 12/21. Ross, 568 Broadway (343-2161).

Mel Bochner—A survey of works from the past 30 years, among them photo-pieces from the mid-sixties, installations from the early seventies, and paintings and sculptures from the late eighties to the present; through 11/30. Sonnabend, 420 W. Broadway (966-6160).

Alighiero e Boetti/Kim MacConnel—Works made between 1973 and 1994, including tapestry pieces and works on paper/Paintings and photographs inspired by the artist's trips to India. Through 12/21. Solomon, 172 Mercer St. (941-5777).

Paul Brach—New paintings and pastels that employ the image of an isolated mountain or a mountain range and continue the artist's investigation of color; through 11/30. Steinbaum Krauss, 132 Greene St. (431-4224).

Photograph courtesy Allan Stone Gallery.

Jeffrey Brosk—New wall sculptures; through 11/23. Rosenberg + Kaufman, 115 Wooster St. (431-4838), Wed. and Thurs. 11–7, Fri. and Sat. 11–6.

Chris Burden—Two sculptures from the artist's ongoing ship series that unite bicycle frames, plastic toys, and various other glass, metal, and plastic parts; through 11/23. Bonakdar, 130 Prince St. (925-8035).

Stephen Bush/Sally Egbert—Paintings that depict the French book character Babar in strange narratives/Abstract paintings. Through 11/30. Fotouhi Cramer, 560 Broadway (431-1304).

Don Eddy—Recent paintings that continue the artist's use of such motifs as water and flowers, but in an increasingly symbolic manner; through 11/30. Hoffman, 429 W. Broadway (966-6676).

Ian Hamilton Finlay—A series of bronze sculptures that interweaves the classical ideas of Virgil with thoes of Robespierre and Saint-Just, theoreticians of the French Revolution; through 11/27. Nolan/Eckman, 560 Broadway (925-6190).

Roland Flexner—New paintings and drawings that bring together three different bodies of the artist's work, among them diptychs that combine a blank, monochromatic panel with a representational one; through 11/30. Deven Golden, 16 Mercer St. (334-3124).

Alvaro A. Garcia—Sculptures that use industrial metal shelving and other materials to transform and push the physical limitations of the gallery, by a Cuban-born artist; through 12/21. Harwood, 304 Mulberry St. (343-1503).

Ian Hayes—Paintings of seemingly unrelated images that represent lectures the artist gave at Coventry University, England, over the past two years; through 11/23. 123 Watts Gallery, 123 Watts St. (219-1482).

Jasper Johns—A selection of the artist's prints from 1960 to 1996; through 12/14. Castelli, 578 Broadway (941-9855).

Li-Lan—Paintings of stamps, envelopes, postcards, and other postal imagery; through 11/27. API, 470 Broome St. (343-2599).

Joseph Marioni—Monochromatic paintings that use color to elicit visual intimacy and emotional immediacy; through 12/30. Blum, 99 Wooster St. (343-0441).

Wendy Miller—Recent gouache paintings whose curvaceous letters, biomorphic shapes, geometric planes, and concentric-ringed mandalas explore the painting process as a site for healing and transformation; through 12/7. Arstark, 568 Broadway (431-7334).

Margaret Morrison—Paintings inspired by the artist's West Virginia surroundings; through 11/30. Woodward, 476 Broome St. (966-3411).

Bruce Nauman—New video installations and bronze sculptures of hands and thumbs; through 12/14. At Sperone Westwater, 142 Greene St. (431-3685) and Castelli, 420 W. Broadway (431-5160).

Balder Olrik—Large-scale computer-manipulated and painted photographs by a Danish artist; through 11/23. DCA, 420 W. Broadway (334-3331).

Tom Palmore—Recent paintings of animals in incongruous settings; through 11/30. Cacciola, 125 Wooster St. (966-9177).

Rona Pondick—Diaristic drawings from the artist's recently completed limited-edition book; through 12/14. Inglett, 100 Wooster St. (343-0573).

Liliana Porter—Paintings and photographs that depict toys, figurines, and other objects in lifelike relationships; through 11/30. Knowlton, 568 Broadway (966-2625).

Matthew Ritchie—Paintings, sculpture and wall drawings that comprise a project titled "The Hard Way"; through 11/23. Basilico, 26 Wooster St. (966-1831).

Brian Rutenberg—Recent paintings that play on the abstract qualities of water; through 11/30. Cavin-Morris, 560 Broadway (226-3768).

Lucas Samaras—Polaroids from the artist's "Photo-Transformations" series created between 1973 and 1976, including works from his personal collection that have never been exhibited as well as museum and private loans; 11/8–12/14. PaceWildenstein, 142 Greene St. (431-9224).

Lara Schnitger—Sculptures, videos, and photographs by a Dutch artist; through 12/21. Kern, 558 Broadway (965-1706).

Beverly Semmes—An installation of a new, oversize, motorized dress sculpture by this artist whose work is also on view at the Whitney Museum of Art at Philip Morris (see "Museums"); through 11/30. Klein, 40 Wooster St. (431-1980).

Richard Serra—New sculpture; through 12/14. Gagosian, 136 Wooster St. (228-2828).

Paul Shapiro/Helen Evans Febbo—Expressionistic paintings that employ an autonomus black brushstroke, the result of the artist's research into Chinese calligraphy/Biomorphic abstract paintings in encaustic. Through 11/30. Perlow, 560 Broadway (941-1220).

Donald Sultan—Recent charcoal and conté drawings of billiard and beach balls, pomegranates, and buttons, and small-scale paintings of fruits and vegetables that explore the relationships between abstract space and recognizable forms; through 12/7. Kasmin, 74 Grand St. (219-3219).

Mungo Thomson—Sculpture and mixed-media works that use the everyday language of road signs; through 11/23. Martz, 580 Broadway (334-3348).

William Wegman—New paintings and drawings; through 11/30. Gorney, 100 Greene St. (966-4480).

Other

Suzette Alsop and Adele Alsop—Still-life paintings of flowers by the former and landscape paintings by the latter, her daughter; through 3/2. Wave Hill, 675 W. 252nd St., Bronx (718-549-3200), Tues.–Sat. 10–4:30; $4, $2 seniors and students.

Carl Andre—A survey of the artist's minimal sculptures fom the past 30 years; through 11/24. Cooper, 534 W. 21st St. (255-1105).

Ann Daly/Nancy Davenport—An installation that uses everyday forms of documentary evidence—snapshots, found objects, and tracings—to create a narrative about an imaginary collector/Photographs of panoramic landscapes that suggest acccidents about to happen. Through 11/24. Kirkland, 504 W. 22nd St. (627-7366).

Renée Green—An installation that probes the notion of sites of memory by focusing on Kent State, Ohio, as a location; through 11/24. Hearn, 530 W. 22nd St. (727-7366).

Ellsworth Kelly—Seven new paintings on shaped canvases by this artist who is currently the subject of a retrospective at the Solomon R. Guggenheim Museum; through 1/19. Marks, 1018 Madison Ave. (861-9455).

Lisa Ruyter—Paintings of movie posters designed to advertise films of the artist's imagination; through 11/30. One Great Jones, 1 Great Jones St. (460-8456).

Pieter Schoolwerth—An installation of three conceptual art projects that is meant to evoke a Gothic cathedral; through 11/24. Greene Naftali, 526 W. 26th St. (463-7770), Wed.–Sat. 10–6.

Andy Spence—A survey of the artist's paintings from 1976 to the present; through 11/24. Morris Healy, 530 W. 22nd St. (243-3753).

Brenda Zlamany—Paintings of snakes in an Old Master style; through 11/24. Fredericks, 504 W. 22nd St. (633-6555).

Group Shows

Madison Avenue and Vicinity

Americas Society—680 Park Ave. (249-8950). "New World Orders: Casta Painting and Colonial Latin America," an exhibition of eighteenth-century *casta* (caste) paintings that were produced chiefly in Mexico, Peru, and Ecuador, and illustrate the results of the intermingling of the three major racial groups that inhabited Spain's colonies in the New World—Indians, Spaniards, and African slaves; through 12/22.

China Institute—125 E. 65th St. (744-8181). "Life of a Patron: Zhou Lianggong (1612–1672) and the Painters of Seventeenth-Century China"; through 12/21.

Jordan-Volpe—958 Madison Ave. (570-9500). Nineteenth- and early-twentieth-century paintings from the Brooklyn Museum's collection, including works by Church, Mount, and Sargent; through 12/7.

L'Antiquaire & the Connoisseur—36 E. 73rd St. (517-9176). "The Enlightened Eye: Images of Nature Observed and Perfected," an exhibition of European drawings, gouache and tempera paintings, and watercolors on paper and parchment; through 1/10.

Stone—113 E. 90 (988-6870). Paintings by Scottish artist Derrick Guild, furniture by Barcelona architect Antonio Gaudi and Catalan designer Joan Busquets; through 11/26.

Ubu—16 E. 78th St. (794-4444). "The Subverted Object," with works by artists continuing the Dadaist and Surrealist legacy, including Ray, Oppenheim, Westermann, others; through 1/4.

Winston Wächter—111 E. 65th St. (327-2526). "Pop: Then and Now," with works by Lichtenstein, Oldenberg, Rosenquist, Thiebaud, Warhol; through 11/29.

57th Street Area

Janis—110 W. 57th St. (586-0110). Painting and sculpture by twentieth-century masters including Brancusi, Leger, Mondrian, Pollock; through 12/21.

Mathes—41 E. 57th St. (752-5135). "Signs and Symbols," paintings and works on paper by Basquiat, Cornell, Johns, Twombly, others; through 12/21.

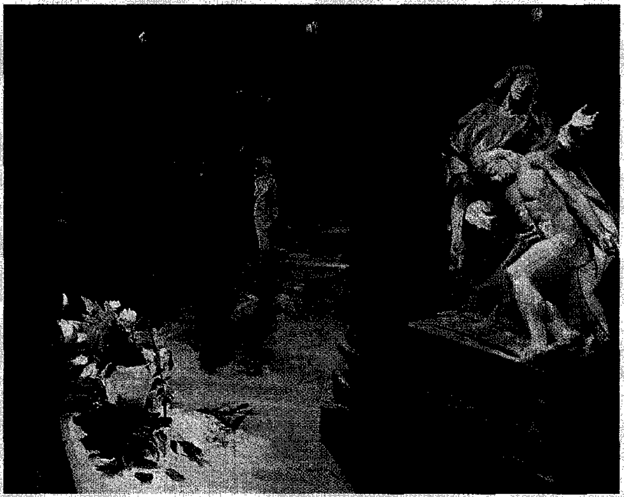
PaineWebber—1285 Sixth Ave. (713-2885). Pieces from the Asia Society's permanent collection, spanning the last couple of millennia; through 12/6.

SoHo and TriBeCa

Art in General—79 Walker St. (219-0473). Works by Darrel Ellis in the sixth floor gallery, through 2/25; a distillery installation by Dan Mihaltianu, through 1/1.

Exit Art/The First World—548 Broadway (966-7745). An installation of Antonin Artaud's "real" drawings by the Trickster Theater; through 12/21.

Talent **The majority of the figures in Eric Fischl's new paintings are Renaissance sculptures, but the interaction between them, staged in the grand and somber interiors of Rome's Baroque churches, is eerily human. At Mary Boone Gallery, 745 Fifth Avenue; through December 21.**



Photograph courtesy of Mary Boone Gallery.

Feature—76 Greene St. (941-7077). Paintings by Bill Komoski, woven cube sculpture by Jim Isermann, and photography by Roman Slocombe; through 11/23.

Franklin Furnace—112 Franklin St. (925-4671). Technology and its effect on authorship, with works by LeWitt, Lawler, the Guerrilla Girls, others; through 12/21.

Other

Columbia University—Wallach Art Gallery, Schermerhorn Hall, Broadway at 116th St. (854-5573). Sir James Thornhill's painted copies of Raphael's large gouache paintings, called cartoons, used to create Sistine Chapel tapestries; through 12/21.

White Columns—154 Christopher St. (924-4212). "The Strange Power of Cheap Sentiment," with works by Albenda, Hatfield, Pearson, others; through 11/27.

Photography

Julia Margaret Cameron—Victorian portraits and studies; through 12/28. Miller, 138 Spring St. (226-1220).

Chuck Close—Prints made from Polaroids of Close's best-known subjects, including Lichtenstein, Katz, and Bleckner; through 11/23. PaceWildenstein, 32 E. 57th St. (759-7999).

Mary Courtney-Clarke—Photographs of Berber women in remote areas of North Africa; through 11/30. Witkin, 415 W. Broadway (925-5510).

Petah Coyne—Best known for her wax sculptures, Coyne here shows images taken in Japan and Mexico, plus at a New York street fair; through 12/28. Miller, 138 Spring St. (226-1220).

Lynn Davis—Images taken in Syria, Jordan, Turkey and Yemen; through 1/4/97. Houk Friedman, 851 Madison Ave. (628-5300).

John Dugdale—Landscapes, still lifes and nudes; through 12/28. O'Connor, 60 Thomas St. (406-0040).

Lee Friedlander—Works from his newest book, *The Desert Seen;* through 11/23. Borden, 560 Broadway (431-0166).

Tria Giovan—Photographs of Cuba, focusing on the people's daily lives; through 11/18. Stellweg, 87 E. Houston St. (431-5556).

Nan Goldin—Photographs of children taken over the past two decades by this photographer who is currently the subject of a retrospective exhibition at the Whitney Museum of American Art (see Museum listings); through 12/15. Marks, 1018 Madison Ave. (861-9455).

ICP Midtown—1133 Sixth Avenue (768-4682). Liverpool photographed by Tom Wood, and road trips chronicled by Linda McCartney; through 2/9/97.

Klagsbrun—80 Mercer St. (925-5157). Women photographers of the past quarter-century, including works by Edelson, Mori, Wilke, others; through 12/7.

Tseng Kwong Chi—Self-portraits taken around the world—in front of Lady Liberty, with Mickey Mouse, posed before a Buddha in Kamakura—before the artist's death from AIDS in 1989; through 11/30. Saul, 560 Broadway (431-0747).

Michael Lavine—Portraits of new alternative artists, including Amy Adler, Renee Green, Wayne Gonzales, and Toland Grinnell; through 12/22. Team, 527 W. 26th St. (279-9219).

Abelardo Morell—"Home and the World," recent camera obscura work plus new images of maps; through 11/30. Benrubi, 52 E. 76th St. (517-3766).

Stephen Sack—Photographs that depict the backs of the pages of engravings used to illustrate the Comte de Buffon's *Natural History*, a 44-volume work published in 1749; through 11/23. Danziger, 130 Prince St. (226-0056).

Sam Samore—Staged black-and-white photographs of actors in scenarios with no fixed narratives; through 12/7. Nordanstad, 289 Hudson St. (627-6628).

Cindy Sherman—Faces, masks, and faces behind masks with a sci-fi weirdness; through 11/23. Metro, 150 Greene St. (219-2027).

WoWe—Portraits from 1984 to the present, including photographs of Haring, Pei, and Sontag; through 12/21. Engelhorn, 470 Broome St. (966-6882).

Museums

American Craft Museum—"Michael Lucero: Sculpture 1976–1995." A survey of the artist's whimsical sculptures, many of which combine ceramic elements with found objects; through 2/16. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $2.50 seniors and students.

American Museum of Natural History—"Leonardo's Codex Leicester: A Masterpiece of Science." On loan from William H. Gates III, the only manuscript by Leonard da Vinci still in private hands combines drawings and text to explain the whole of nature; through 1/1. . . . "Okavango: Africa's Last Eden." Large-format color photographs taken in the Okavango Delta of Botswana, Africa, by wildlife photographer Frans Lanting; through 1/5/97. . . . "Purposeful Traveler: Titian Ramsay Peale (1799–1885)." Paintings, illustrations, photographs, and memorabilia by and about the nineteenth-century artist/naturalist Titian Ramsay Peale, who was the youngest son of the Philadelphia painter Charles Willson Peale; through 2/28. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $7 suggested contribution, $5 students and seniors, $4 children.

Asia Society—"Contemporary Art in Asia: Traditions/Tensions." A survey of works by contemporary artists from India, Indonesia, the Philippines, South Korea, and Thailand organized by the Asia Society and presented simultaneously at the Queens Museum of Art and the Grey Art Gallery & Study Center; through 1/5. 725 Park Ave. (288-6400), Tues., Wed., Fri. and Sat. 11–8, Sun. 12–5; $3, $1 students and seniors, free Thurs. 6–8.

Bronx Museum of the Arts—"Artist in the Marketplace Benefit Exhibition." Works by more than 100 artists who have exhibited in the museum's annual Artist in Marketplace shows over the past fifteen years; 11/8–12/7. . . . "Artist in the Marketplace: Sixteenth Annual Exhibition." Works by 36 emerging artists living in the New York metropolitan area; 11/8–2/16/97. . . . "Petrona Morrison and Veronica Ryan: Sculptural Works"; 11/8–2/16/97. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; suggested donation $3, $2 students, $1 seniors.

Brooklyn Museum—"In the Light of Italy: Corot and Open-Air Painting." An exhibition of landscape paintings by 48 European artists who worked in Italy between 1780 and 1840, among them nineteen paintings by Jean-Baptiste Corot (1796–1875) made during his first visit to Italy; through 1/12. . . . "Latin American Photography: A Spiritual Journey." Photographs depicting different aspects of Latin American culture by artists who are native to Central or South America, or have spent a significant part of their lives there; through 1/19. . . . "The Evidence of Things Not Seen: Drawings by Glenn Ligon"; through 2/9. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10-5; $4, $2 students, $1.50 seniors.

Cooper-Hewitt, National Design Museum—"Mixing Messages: Graphic Design in Contemporary Culture." Works by various graphic designers, among them Fabien Baron, Art Chantry, April Greiman, Chip Kidd, and Paula Scher; through 2/16. 2 E. 91st St. (860-6868), Tue. 10–9, Wed.–Sat. 10–5, Sun. 12–5; $3. $1.50 seniors and students.

Dahesh Museum—"Jean-Léon Gérome and the Classical Imagination"; through 2/15. . . . "Nineteenth-Century Photographs of Greece and Rome From the Collection of the Berkshire Museum" through 2/15. 601 Fifth Ave. (759-0606), Tues.–Sat. 11–6; free.

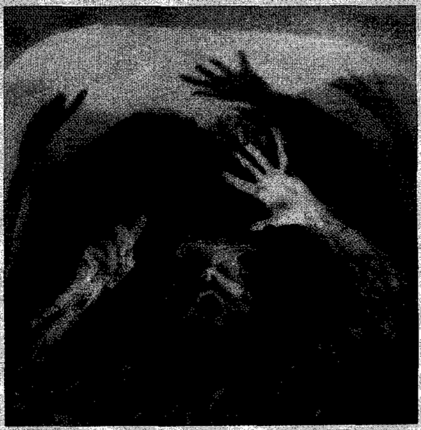
Dia Center for the Arts—"Juan Muñoz: *A Place Called Abroad.*" An installation of a streetlike environment occupied by groups of figures; through 6/29. . . . "Hanne Darboven: Kul-

On View

Me, Myself, I

Almost from the day they're able to recognize themselves in the mirror, most children are taught that self-involvement is a bad thing. Possibly no such belief was instilled in Lucas Samaras, who was encouraged to pose for the camera from infancy—before he and his family moved from Macedonia to New Jersey—and whose favorite childhood activity was reorganizing the family photograph albums to give the most prominent placement to his best-looking relatives. Surprisingly, as an adult, Samaras's shameless scrutiny of himself made him not a bore but one of the most idiosyncratic artists of his generation. A look at contemporary art these days confirms Samaras's influence, from staged photography (Samaras's early Polaroids of himself from the late sixties parodying various male and female movie-star types anticipate the works of Cindy Sherman and others) to this decade's multimedia artists (Samaras's chameleon-like ability to move from medium to medium while always being definably Samaras). Current exhibitions of his work at both PaceWildenstein galleries (objects, paintings, photographs, and a film, covering the years 1958 to 1996, at 32 East 57th Street; his "Photo-Transformations" series of the seventies at 142 Greene Street) celebrate the artist's sixtieth birthday. They also prove that the self, mined by the right artist, can be rich ground indeed.

EDITH NEWHALL



Photograph courtesy of PaceWildenstein

turgeschichte 1880–1983"; through 6/29. . . . "Fred Sandback: Sculpture"; through 6/29. 548 W. 22nd St. (989-5912), Thurs.–Sun. 12–6; $3 suggested contribution.

Drawing Center—"Plains Indian Drawings 1865–1935: Pages From a Visual History." The first extensive survey of late nineteenth and early twentieth-century Plains Indian drawings, known as ledger drawings, from those of the Lakota on the northern plains to the Kiowa in the south; through 12/21. 35 Wooster St. (219-2166), Tues., Thurs., Fri. 10–6, Wed. 10–8, Sat. 11–6; donation suggested.

El Museo del Barrio—"Day of the Dead." Popular objects associated with the Mexican holy day known as the "Day of the Dead"; through 11/22. . . . "The Liberated Print: The Portfolio in Puerto Rican Graphics"; through 1/12. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Grey Art Gallery & Study Center—"Contemporary Art in Asia: Traditions/Tensions." A survey of works by contemporary artists from India, Indonesia, the Philippines, South Korea, and Thailand organized by the Asia Society and presented simultaneously at the Asia Society and the Queens Museum of Art; through 12/23. New York University, 100 Washington Square East (998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8:30, Sat. 11–5; $2.50 suggested donation.

Guggenheim Museum—"Ellsworth Kelly: A Retrospective." The most comprehensive survey ever presented of the artist's paintings, drawings, and sculptures; through 1/15. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $10, $5 students and seniors.

Guggenheim Museum SoHo—"Max Beckmann in Exile." The first exhibition to examine the German Expressionist's work made during his years as an expatriate in Holland and the United States; through 1/5. 575 Broadway (423-3500); Wed.–Fri. 11–6, Sat. 11–8, Sun. 11–6; $6, $4 students and seniors.

Jewish Museum—"Holidays! Jewish Seasons and Celebrations"; through 4/19/97. . . . "Louis Kahn Drawings: Travel Sketches and Synagogue Projects." A survey of the architect's drawings and models for synagogues; through 12/15. . . . "From Court Jews to to the Rothschilds: Art, Patronage, and Power." The first exhibit to examine the cultural life of court Jews in Germanic lands; through 1/19. . . . "The Illegal Camera: Photography in the Netherlands During the German Occupation, 1940–1945"; through 12/1. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Corot." The first American retrospective of the French artist's work in 35 years gathers some 150 paintings from public and private collections; through 2/2. . . . "Masterpieces in Little: Portrait Miniatures From the Collection of Her Majesty Queen Elizabeth II"; through 1/5. . . . "Eugène Cuvelier, Photographer in the Circle of Corot." A selection of prints by this French photographer who made studies of the Forest of Fontainebleau in the late 1850s and early 1860s in close association with Corot, Millet, Rousseau, and other painters of the Barbizon school; through 1/12. . . . "Images of Women: Nineteenth-Century American Drawings and Watercolors"; through 2/2. . . . "Queen Nefertiti and the Royal Women: Images of Beauty from Ancient Egypt"; through 2/2. . . . "Enduring Rhythms: African Musical Instruments and the Americas"; through 3/30. . . . "Artists for Victory." A commemoration of the historic juried exhibition of contemporary art, "Artists for Victory," held at the Metropolitan Museum in 1942–43"; through 1/12. . . . "Two by Two." An exhibition comparing men's and women's clothing from 1700 to the present; through 11/17. . . . "The Art of the Renaissance Woodworker: The Gubbio Studiolo Restored." An exhibition that complements the museum's recent installation of a room of inlaid trompe-l'oeil panels that was once the *studiolo* of Duke Federico da Montefeltro; through 4/97. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September).

Museum at F.I.T.—"Moon Over Pearls: Gene Moore's Tiffany Windows and Beyond." A survey of the designer's window installations for Tiffany & Co. from 1955 to 1994; through 1/4. . . . "From Printed Line to Woven Flower, Exploring Textile Patterns"; through 1/11. Seventh Ave. at 27th St. (760-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

Museum for African Art—"The Art of the Baga: A Drama of Cultural Reinvention"; through 1/5. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $4, $2 children, seniors, and students.

Museum of American Folk Art—"A Place for Us: Vernacular Architecture in American Folk Art"; through 1/5. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Jasper Johns: A Retrospective." The first in-depth survey of the artist's work in nearly twenty years; through 1/21. . . . "New Photography 12: Richard Billingham, Thomas Demand, Osamu Kanemura, Sophie Ristelhueber, Georgina Starr, Wolfgang Tillmans"; through 2/4. . . . "Antonin Artaud: Works on Paper." An exhibition of the drawings of the writer, critic, film actor, stage director, and poet, including approximately 70 works dating from 1937 to 1948 and a small selection of photographs, first editions, and letters; through 1/7. . . . "Projects: Pieter Laurens Mol"; through 11/12. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8, $5 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish).

Museum of the City of New York—"Back in the Days: East Harlem Old and Young"; through 3/23. . . . "The Art of Politics: Cartoons by Cassel, Kirby, & Arlt"; through 4/6. . . . "A Museum For a New Century: The Museum of the City of New York in the 21st Century"; through 6/29. . . . "Revisiting the Scene: New Evidence, New Discoveries." Nineteenth- and twentieth-century paintings of scenes of New York from the museum's collection; through 1/12/97. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"Powerful Expressions: Recent American Drawings"; through 1/5. . . . "The Artist's Eye: Jacob Lawrence Selects Paintings From the Permanent Collection"; through 1/12. 1083 Fifth Ave. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

National Museum of the American Indian Smithsonian Institution—"Woven by the Grandmothers: Nineteenth-Century Navajo Textiles From the National Museum of the American Indian"; through 1/8. . . . "Contemporary Navajo Weaving: The Gloria F. Ross Collection of the Denver Art Museum"; through 1/8. George Gustav Heye Center, 1 Bowling Green (825-6700), 10–5 daily, Thurs. to 8; free.

New Museum of Contemporary Art—"alt.youth.media." An exhibition of zines, Web sites, CD-ROMS, and audio, video, and print projects by young media artists speaking out on youth culture; through 11/5. 583 Broadway (219-1222), Wed., Thurs., Fri., Sun. 12–6, Sat. 12–8; $4, $3 artists and seniors; free for visitors under 21.

New York Public Library—"A History of Women Photographers." A historical survey of women's contributions to the field of photography; through 1/4. . . . "The Romance of the Stone: Lithography, 1796–1825"; through 1/11. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Robert Fulton: An American Leonardo?" Letters, sketches, and paintings by the eighteenth-century American painter/inventor; through 1/5. . . . "Scaasi: The Joy of Dressing Up." A retrospective of works by the designer; through 1/5. . . . "Becoming Eleanor Roosevelt: The New York Years, 1884–1933"; through 11/24. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $5, $3 seniors and children.

Pierpont Morgan Library—"A Fine Line: Rembrandt as Etcher"; through 1/5. . . . "Seventeenth-Century Dutch Drawings in the Pierpont Morgan Library"; through 1/5. . . . "Seeking the 'Splendid Misery': Presidential Races from Washington to Truman"; through 1/5. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Queens Museum of Art—"Contemporary Art in Asia: Traditions/Tensions." An survey of works by contemporary artists from India, Thailand, the Philippines, South Korea, and Indonesia organized by the Asia Society and presented simultaneously at the Asia Society and the Grey Art Gallery & Study Center; through 1/5. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3 suggested donation, $1.50 seniors and children.

Studio Museum in Harlem—"In the Spirit of Resistance: African-American Modernists and the Mexican Muralist School." An exhibition focusing on the influence of the Mexican muralists and printmakers of the Taller de Gráfica Popular on African-American artists from the thirties through the fifties; through 12/1. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 students and seniors.

Whitney Museum of American Art—"Views From Abroad: European Perspectives on American Art 2." An exhibition of works culled from the museum's collection curated by Jean-Christophe Ammann, director of the Museum für Moderne Kunst in Frankfurt, Germany; through 1/5. . . . "Nan Goldin: 'I'll Be Your Mirror.'" The first retrospective of works by this photographer known for her gritty images of the sexual and cultural urban underground of the past two decades; through 1/5. . . . "Collection in Context: Breuer's Whitney—An Anniversary Exhibition"; through 12/8. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Beverly Semmes: She Moves." An installation by this artist who uses monumental scale to comment on clothing as a form of cultural and personal expression; through 1/4. 120 Park Ave. at 42nd St. (570-3633), Mon.–Fri. 11–6, (Thurs. to 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1000). 11/6 at 10 and 3: "American and Modern Prints and Illustrated Books." On view from 11/2. 11/6 at 2: "Important Prints From the Collection of John Wesley Warrington." On view from 11/2. 11/7 at 10 and 3: "Contemporary Prints and Multiples." On view from 11/2. 11/7 at 2: "Important Prints by Jasper Johns From the Collection of David Whitney." On view from 11/2. 11/8 at at 10 and 2: "Printed Books and Manuscripts." On view from 11/2.

Christie's East—219 E. 67th St. (546-1000). 11/6 at 11: "American and European Furniture and Decorative Arts." On view from 11/2. 11/7 at 11: "Ocean Liner Memorabilia." On view from 11/2. 11/12 at 10: "Impressionist and Modern Art." On view from 11/18. 11/12 and 11/13 at 10: "The Scientific and Antiquarian Library of Dr. Samuel Koslov." On view from 11/9.

Doyle—175 E. 87th St. (427-2730). 11/6 at 1: "European and American Paintings and Sculpture." On view from 11/2.

Sotheby's—York Ave. at 72nd St. (606-7000). 11/6 at 10:15 and 2: "Stamps." On view from 11/2. 11/7 at 10 and 2: "Old Master and 19th-Century Prints." On view from 11/2. 11/9 at 10 and 2: "Contemporary Prints." On view from 11/2. 11/11 at 10:15 and 2: "Books." On view from 11/8. 11/12 at 7 and 11/13 at 10:15 and 2: "Impressionist Works of Art." On view from 11/8.

Swann Galleries—104 E. 25th St. (254-4710). 11/7 at 10:30: "Modern Press and Illustrated Books." On view from 11/2.

theater

Sedaris's Santa Fantasy...A Mythic Mass

Broadway

Previews and Openings

Chicago—Roxie Hart, a Jazz Age murderer, offs her lover and becomes a media darling. Kander/Ebb/Fosse's 1975 musical vaudeville is back, with a stellar cast: Ann Reinking (who also choreographed), Bebe Neuwirth, Joel Grey, and James Naughton. $47.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/14 opening. *Richard Rodgers, 226 W. 46th St. (307-4100).*

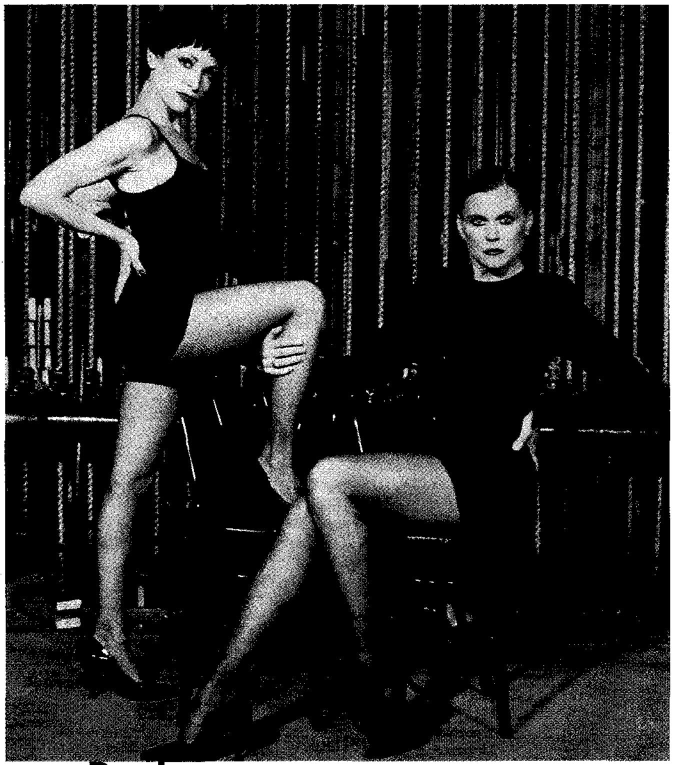
It's a Slippery Slope—Spalding Gray's latest song of himself, loosely inspired by life after 50 and learning to ski. $30–$35. Sun. and Mon. at 7:30. In previews for an 11/10 opening. *Vivian Beaumont, Lincoln Center (239-6200).*

Juan Darien, A Carnival Mass—Julie Taymor and Elliott Goldenthal's vivid puppet pageant, retelling an Uruguyan folktale of a jaguar that is turned into a boy, and back again. $35–$45. Tues.–Sat. at 7:30, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/24 opening. *Vivian Beaumont, Lincoln Center (239-6200).*

Julia Sweeney's "God Said, 'Ha!' "—The *Saturday Night Live* alum's one-woman show, telling what happens when life is going too well. $37.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/19 opening. *Lyceum Theatre, 149 W. 45th St. (239-6200).*

Present Laughter—Frank Langella stars in Scott Elliott's revival of Noël Coward's drawing-room comedy, making matinee-idol moves. $15–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/18 opening. *Walter Kerr, 219 W. 48th St. (239-6200).*

The Rehearsal—Jean Anouilh's dark, wistful play, arguably his finest, returns under Nicholas Martin's direction. $50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. In previews for an 11/21 opening. *Roundabout, 1530 Broadway (869-8400).*



Previews

Media Whores

John Kander, Fred Ebb, and Bob Fosse's 1975 musical 'Chicago,' once considered a major disappointment, now seems merely prescient. The jazzed-up, erotic show returns to Broadway, starring (above, left to right) Bebe Neuwirth and Ann Reinking as Velma Kelly and Roxie Hart, two murderous women who turn into major celebrities. O.J. and Claus are not expected on opening night.

Photograph by Max Vadukul

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward; lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Bring In 'da Noise, Bring In 'da Funk—Miss it at the Public earlier this year? George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing has transferred uptown. $20–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chimère—A few blocks from the original site of P. T. Barnum's American Museum, to which a very different tradition of animal act traces its roots, Zingaro, the French "equestrian theater" troupe, has arrived. The group, which uses horses as the focus of a meeting between circus techniques and dramatic performance, is making its American debut under the auspices of BAM with its latest production, a dreamlike evocation of Indian equestrian culture. $75. Through 11/10. At *Battery Park City;* call *307-4100* for tickets, *718-636-4100* for information.

The Cocoanuts—In their early days, the Marx Brothers formed the habit of touring their farcical vaudevilles as live stage shows before committing them to film. Chelsea's American Jewish Theater, after successfully dusting off Irving Berlin and George S. Kaufman's original (1925) script for a knockabout farce about the Florida land boom—the basis for the movie that introduced the Marxes to Hollywood—and given the latter its first professional New York revival in 61 years, moved it uptown. $45 Tues.–Thurs., $47.50 Fri.–Sun. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *American Place Theatre, 111 W. 46th St. (239-6200). 2 hrs. 10 mins.*

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $47.50. Wed.–Sat. at 8, Sat. at 2 and 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVE-MAN). 1 hr. 40 mins.*

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring Nathan Lane as that sly guy Pseudolus. $60–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 thereafter. *St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*

Grace and Glorie—Tom Ziegler's Broadway-debut play is the story of a tough-minded mountain woman (Estelle Parsons) and the Manhattan careerist (Lucie Arnaz) determined to save her, willing or otherwise, from the ravages of real-estate development and its attendant sadnesses. Directed by Gloria Muzio. $35–$45. Tues.–Sat. at 7:30, Wed., Sat. and Sun. at 2:30. *Laura Pels Theatre at the Roundabout, Broadway at 45th St. (719-9393). 2 hrs.*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Sheena Easton as Rizzo. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill The-*

atre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.

An Ideal Husband—His contemporary George Bernard Shaw excoriated the hypocrisies of Victorian England with bitingly logical wit, but the similarly minded Oscar Wilde occasionally found emotional empathy a more apt tool. Sir Peter Hall's acclaimed West End revival of this 1895 play, which uses a conventional plot of unmasked adultery to condemn soul-stifling British intolerance and self-deception, now has an American cast, which includes Stephanie Beacham, Kim Hunter, James Warwick, and Nicky Henson. $30–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. *Ethel Barrymore, 243 W. 47th St. (239-6200). 2 hrs. 45 mins.*

The King and I—Along with Lincoln Center's recent *Carousel* and the recent Broadway production of *State Fair,* the Rodgers and Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam,* featuring contemporary heartthrob Lou Diamond Phillips (unbald) in the role created by Yul Brynner. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its tenth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Love Thy Neighbor—Jackie Mason, back on Broadway with a new one-man show of stand-up comedy. $37.50–$49.50. Tues.–Sat. at 8, Sun. at 3. *Booth, 222 W. 45th St. (239-6200). 2 hrs.*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Patti LuPone (*Evita*) as the great *monstre sacrée* herself. $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Miss Saigon—This reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon has just celebrated its fifth anniversary on Broadway. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67. 50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

Previews

Living Dolls

Walking through the subterranean halls backstage at Lincoln Center Theater, you brush by hundreds of white butterflies mounted on wires, a three-foot moonlike visage, a life-size exaggeratedly jointed wooden boy, slumped into a school desk. An eight-foot schoolteacher, the pages of his hair flapping slightly, lurches into position. These are Julie Taymor's creations, waiting for her ensemble of singer-dancer-puppeteers to bring them to life in the absolutely indescribable *Juan Darién, A Carnival Mass.*

The story is simple, but the answer to the question of who, or what, *Juan Darién* is could take days to unpack. Based on Uruguayan writer Horacio Quirogà's fable, the story is an archetypal one. A jaguar cub, adopted by a woman grieving for a dead child, is transformed into a boy named Juan Darién. After her death, Juan is cast out by the villagers, who can see the animal soul beneath his skin. Immolated, he turns back into a jaguar, and gets his revenge. "This is not forgive and forget," Taymor warns.

Taymor has provided the carnival (think *carne,* as in meat or carnal) and composer Elliot Goldenthal the music. Goldenthal's score, sung entirely in Latin and Spanish, spins off Latin masses, mariachi guitars, Spanish flamenco songs, and an invented national anthem to create an entirely original, cross-cultural, almost operatic spectacle. "Because the audience has never seen anything like it, they have to throw out all usual forms of judgment," Taymor says. "That's why we decided to get rid of language—as soon as you start to use English, as soon as they start to understand, they use a different part of their brain. We wanted to tap into the irrational side." *Juan Darién* reads like a three-dimensional cartoon, combining the exaggeration of animation (beatings, burnings, phoenixlike reincarnation) with the beauty of the twenties Mexican muralists. The religious competes with the fantastic, as Taymor and Goldenthal equate messianic zeal with the sadistic pleasures of a freak show. "*Juan* plays to any kind of human being," Taymor says. "People will bring their kids, but if you say, 'This is a puppet show, or a fairy tale, or a fable,' then people get upset because a boy is tortured. But puppets have always done the most violent, horrific things." **ALEXANDRA LANGE**

Sex and Longing—A new comedy by Christopher Durang, starring Sigourney Weaver as a woman who attempts to assuage the melancholy sense of displacement that is the abiding, inescapable burden of sad humanity by trying to have sex every fifteen minutes. Did that sentence end up the way you were expecting? $25–$45; a limited number of $15 student rush tickets will go on sale two hours before each performance. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/10/96. *Cort, 138 W. 48th St. (239-6200).*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. This *Show Boat* is a dreamboat. (Simon; 10/17/94.) $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/2/94. Through 1/5/97. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Skylight—New York last saw that fine playwright David Hare in December, when Lincoln Center's short-lived production of *Racing Demon,* a drama about the current crisis of faith in the Church of England, seems to have proved somewhat too parochially British for American audiences. They shouldn't have that problem with this less polemical, more inward drama focusing on the reunion, after three years, of a wealthy restaurateur and a schoolteacher, discussing a love affair that may or may not have run its course. Don't miss the American stage debut of Michael Gambon, known to TV audiences here from Dennis Potter's *The Singing Detective* and the more recent PBS show *Maigret*—and to Sir Ralph Richardson simply as "the Great Gambon." $40–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Royale, 242 W. 45th St. (239-6200).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $35–$70. At the *Virginia Theatre, 245 W. 52nd St. (239-6200)*? Uh-huh. *2 hrs. 10 mins.*

Sunset Boulevard—Andrew Lloyd Webber's (mega-) musical adaptation of the Billy Wilder film masterpiece about a deranged Hollywood dinosaur and her reluctant boy toy. London's Elaine Paige (*Evita, Cats*) recently took over from Betty Buckley as Norma

hotograph by Ken Van Sickle.

Desmond. $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Taking Sides—Ed Harris stars as an American Nazi-war-crimes investigator, sparring with suspect conductor Wilhelm Furtwangler (Daniel Massey) over the question *Is art neutral?* $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/17/96. *Brooks Atkinson Theatre, 256 W. 47th St. (307-4100).*

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. "One way or another, *Victor/Victoria* will make history. Like a karaoke record, it's got everything minus one: a true star, a solid cast and ensemble, savvy staging and choreography, lush scenery and costumes and lighting, a funny (or at least doggedly farcical) book—everything but one really good song. This will be the test: Can a Broadway musical make it without a score? Julie Andrews has a look, voice, and personality that live in perfect harmony with one another, whether she is singing, dancing, acting, or just being. But there is—or rather, isn't—the unrelievedly second-rate music of the late Henry Mancini, augmented by three songs from Frank Wildhorn, which blend in seamlessly, alas. All the lyrics are by the once capable Leslie Bricusse, now given to such stuff as 'Paris is so sexy/ Riding in a taxi [texi?]/ Gives you apoplexy.' Still, *Victor/Victoria* may be the best unmusical musical you are ever going to see." (Simon; 11/6/95.) With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (382-0100). 2 hrs. 45 mins.*

Off Broadway

Previews and Openings

Beat: A Subway Cop's Comedy—Comic reminiscence of ten years on the beat, by John DiResta, who remains a New York City Transit cop. $20–$25. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. Previews begin 11/6 for an 11/20 opening. *Kaufman Theatre, 534 W. 42nd St. (279-4200).*

The Blues Are Running—Brothers Marcus and Paul Giamatti star in Michael Christofer's two-man, six-couple tale of mistaken identity, murder, and multiple roles. $32. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for an 11/3 opening. *Manhattan Theatre Club at City Center, 131 W. 55th St. (581-1212).*

Body of Work—In Theodora Skipitares's latest miniature work, more than 80 puppets trace the history of women's imprisonment and punishment through history. $15. Wed.–Sat. at 7:30, Sun. at 3. 11/7–11/17. *La MaMa E.T.C., 74A E. 4th St. (475-7710).*

Cakewalk—A personal reminiscence, of the kiss-and-tell variety, by playwright Peter Feibleman about his relationship with Lillian Hellman. Starring Linda Lavin. $40–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/6 opening. *Variety Arts, 110 Third Ave. (239-6200).*

Demonology—A new comedy by Kelly Stuart juxtaposing sex, sabotage, and breast-feeding at the headquarters of a baby-food manufacturer. $15. Wed.–Sun. at 8, Sat. and Sun. at 2. Previews start 10/30 for an 11/10 opening. *Playwrights Horizons, 416 W. 42nd (279-4200).*

Golden Child—David Henry Hwang's new drama, set in twenties China, about cultural upheaval inside and outside the family unit. $40. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Previews start 10/29 for an 11/17 opening. Through 12/1. *The Public Theater's Newman Theater, 425 Lafayette St. (239-6200).*

Family Values—A he said/she said comedy about a middle-aged Manhattan couple's mid-life breakup. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opens 11/8. *Irish Arts Center, 553 W. 51st St. (358-5174).*

The Importance of Being Earnest—Oscar Wilde's best-known and most giggle-generating farce gets a glamorous revival, with Eric Stoltz and Melissa Errico starring as the quip-crossed cousins, and Nancy Marchand as resident battle-ax Lady Bracknell. $30. Tues.–Sat. at 8, Sat. and Sun. at 3. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

The New Bozena—A "slacker vaudeville," or grunge clowns. $25. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Cherry Lane Theatre, 38 Commerce St. (239-6200).*

Talent

Season's Grousings

Our favorite former house cleaner–elf–NPR commentator, David Sedaris, brings selections from his book *Barrel Fever* to the stage, in Isaac Mizrahi–designed tights, no less. *The SantaLand Diaries*, adapted and directed by Joe Mantello, stars Karen Valentine and Timothy Olyphant (above) in two one-act comedies about urbanites unable to get into the spirit of the season.

Nine Armenians—An intimate portrait of three generations of an Armenian family by Leslie Ayvazian. $45. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. In previews for an 11/12 opening. *Manhattan Theatre Club at City Center, 131 W. 55th St. (581-1212).*

The SantaLand Diaries—$37.50. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. In previews for an 11/7 opening. *Atlantic Theater, 336 W. 20th St. (239-6200).*

The Springhill Singing Disaster—Karen Trott's comic solo play with music, an autobiographical survey of the life of an accident-prone folksinger. $40. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews start 11/7 for an 11/20 opening. *47th St. Theater, 304 W. 47th St. (239-6200).*

When the World Was Green/Chicago—The Signature Theatre Company's Sam Shepard season opens with these two one-act plays. $25. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. In previews for an 11/7 opening. *The Joseph Papp Public/Susan Stein Shiva Theater, 425 Lafayette St. (239-6200).*

Now Playing

Americana—$20. Fri. at 8, Sat. at 7 and 9, Sun. at 7. *Theatre East, 211 E. 60th St. (838-9090).*

Baseball in Zanzibar—Set in a New Orleans mental-health clinic, Ty Adams's new play mines that dramatic chestnut—the line between imagination and insanity. $12. Tues.–Sat. at 8, Sun. at 3 and 7. Through 10/27. *Irish Arts Center, 553 W. 51st St. (388-8196).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $35–$45. Tues., Wed., Thurs. at 8, Fri, and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Born to Sing!—It's dueling-divas time, ambitious-newcomer division, when a singing superstar has to choose between her own daughter and (gasp) a brash interloper to accompany her on the road in this new high-octane musical about backstage passions from the creators of 1983's pop-and-gospel-inflected *Mama, I Want to Sing.* $15–$35. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun at 7. *Union Square Theatre, 100 E. 17th St. (505-0700)*

Cowgirls—What happens when a classical-music trio gets booked by mistake into a country-music palace and races frantically to accommodate its longhair style to a room where crewcuts predominate? About what you *A Night at the Opera* fans would imagine, probably. Mary Murfitt and Betsy Howie's new musical comedy of errors is directed by Eleanor Reissa. $29.50–$45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta La. (420-8000).*

Einstein: A Stage Portrait—John Crowther stars in Willard Simms's one-man play. $22.50–$27.50. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 11/10. *American Jewish Theatre, 307 W. 26th St. (633-6322).*

Evolution—A multidisciplinary rock-music extravaganza. $30; $10 student rush tickets available one hour before curtain for all performances. Wed.–Sat. at 8, Sat. and Sun. at 2. *Tribeca Performing Arts Center, 199 Chambers St. (346-8510).*

The Fantasticks—The musical perennial that happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

Fit to Be Tied—Farceur Nicky Silver, who's been more than a little successful channeling Noël Coward—we just mean artistically, of course; don't let him suggest otherwise—follows up last season's *The Food Chain* with a new vehicle for the dizzying Silver wit. $35. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. Through 11/10. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say *propitious* time. $35–$40. Tues.–Fri at 8, Sat. and Sun. at 7:30, Sat. at 10, Sun. at 3 food and drink available/optional. *Triad, 158 W. 72nd St. (799-4599).*

431 of My Closest Friends—Bris as family spectacle from the writing team of Miriam Kouze Billington, Peter Goldman, and David Presby $35. Tues.–Thurs. and Sat. at 8, Wed. and Sun. a 2, Sun. at 7. *Playhouse 91, 316 E. 91st St. (831-2000).*

Full Gallop—Following its successful run at Manhattan Theatre Club last fall, Mary Louise Wilson' one-woman show about *Vogue*'s Diana Vreeland the woman who invented both contemporary fashion and—to hear her disciples tell it—the col or red, is back on Off Broadway for a return en

Photograph by Allison Leach

gagement. $37.50–$40. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$55, which includes a mitzvah meal. Opened: 10/9/94. Wed. and Thurs. at 2, Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse, 15 Vandam St. (691-1555).*

Howard Crabtree's When Pigs Fly—One of this year's more melancholy theater trends is the posthumous musical. Like *Rent* composer Jonathan Larsen, costumer and musical "conceiver" Howard Crabtree passed away in June, days after completing work on his latest backstage-comedy revue. But the show, as developed by Mr. Crabtree with Dick Gallagher and Mark Waldrop, goes on. $40. Mon.–Thurs. at 8, Fri. and Sat. at 7 and 10. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Joe Turner's Come and Gone—August Wilson's prize-winning play. $20. Wed.–Fri. at 7:30, Sat. at 3 and 8, Sun. at 3. *Henry Street Settlement, 466 Grand St. (598-0400)*

Late Night Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a *magisterium* of unassailable moral authority and some mean wrist action with a ruler. $25–$32.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *St. Luke's Church, 308 W. 46th St. (279-4200).*

Magic on Broadway—Like it says, performed by illusionist and prestidigitator Joseph Gabriel. $30–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lamb's Theatre, 130 W. 44th St. (997-1780).*

Matty—A one-man show about baseball star Christy Mathewson, written and performed by Eddie Frierson. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lambs Theatre, 130 W. 44th St. (239-6200).*

Missing/Kissing—A double bill of new short comedies by John Patrick Shanley. $33 Tues.–Thurs., $35 Fri.–Sun. Through 11/10. *Primary Stages, 354 W. 45th St. (333-4052).*

Old Wicked Songs—Jon Marans's Pulitzer Prize–nominated play about an emotionally frozen young pianist and the old master who thaws him out. $42.50. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Promenade, 2162 Broadway, at 76th Street (580-1313).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Radio Gals—A comic musical about an Arkansas music teacher who, in defense of freedom of the airwaves, the First Amendment, and other American stuff, defies the big broadcasting boys by operating a radio station out of her living room. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *John Houseman, 450 W. 42nd St. (239-6200).*

Red Devil Battery Sign—The New York premiere of one of Tennessee Williams's final works, starring Elizabeth Ashley and James Victor. $35. Tues.–Sat. at 8, Sun. at 3 and 7:30. *WPA Theatre, 519 W. 23rd St. (206-0523).*

Six Characters in Search of an Author—Pirandello's revolutionary work, revived by the Jean Cocteau Repertory. $24. Tues.–Sat. at 8, Sun. at 3. *Bouwerie Lane Theatre, 33 Bowery (677-0060).*

Photograph by Carol Rosegg.

Opening

Making Out

Could neo–Brat Pack be the next dramatic wave? Think rich-kid angst, petty crime, great real estate. Directed by Mark Brokaw, Kenneth Lonergan's 'This Is Our Youth' follows two adolescent Upper West Side buddies through a very Me Decade evening of sneaking out, shooting up, and getting laid.

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$42.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Street Scene—A revival of Elmer Rice's 1929 Pulitzer Prize–winning play, a Depression-era urban tragedy of immigrants, lovers, and radicals. $15. Thurs.–Sat., Mon. at 8, Sat. and Sun. at 3. Through 11/17. *Willow Cabin Theatre Company at Theatre Row Theatre, 424 W. 42nd St. (886-1889).*

This Is Our Youth—A new play by Kenneth Lonergan set on one larcenous evening in 1982 New York. Starring Josh Hamilton. $15. Tues.–Sat. at 8, Sun. at 4. In previews for a 10/30 opening. *INTAR, 420 W. 42nd St. (279-4200).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(279-4200).*

The Vagina Monologues—Eve Ensler's one-woman show about the unmistakable but unmentionable fact of female anatomy. $15–$18. Wed.–Sat. at 8, Sun. at 7. *HERE, 145 Sixth Ave. (647-0202).*

The Waiting Room—Refugees from vanity's trenches fill Lisa Loomer's doctor's office, where women seek cures for ancient and modern physical and emotional traumas caused by corsets, foot-binding, and breast implants. $30. Tues.–Sat. at 8, Sun. at 3 and 7. *Vineyard Teatre, 108 E. 15th St. (353-3874).*

View of the Dome—"Theresa Rebeck's play—in which Emma, a young Washington lawyer, is the only full-time role, while six other actors portray 23 parts among them—lacerates in all directions, for the most part without overstepping the bounds of suave irony. No one escapes, from the political movers and shakers (who shake more than they move) to peripheral grotesques like an elderly southern couple on an Alaskan cruise. For as the author knows, we are all in this mess together, 'together' meaning that everyone pulls the same bone in his own, selfish direction." (Simon, 10/14/96.) $25. Tues.–Sat. at 8, Sun. at 2 and 7. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

Off-Off Broadway

Absent Friends—Alan Ayckbourn's comedy. $12. Thurs.–Sat. at 8, Sun. at 3. *Sanford Meisner Theatre, 164 Eleventh Ave. (924-8699).*

Alone at the Beach—Richard Dresser's comedy about six people sharing a house in the Hamptons. $12. Wed.–Sun. at 8, Sat. at 2. *Raw Space Theatre, 529 W. 42nd St. (841-0234).*

The Collection/One for the Road—$15. Mon.–Sun. at 8, Sun. at 2. *Workhouse Theater, 41 White St. (978-8923).*

Come Dance With Me—$12. Fri.–Mon. at 8. Through 11/17. *Chernuchin Theatre, 314 W. 54th St. (496-8585).*

Copurnicus—$20. Wed.–Sat. at 8, Sun. at 7. Through 11/24. *One Dream Theatre, 232 W. Broadway (307-4100).*

Cybele: A Love Story—The world premiere of Paul Dick's musical version of Bernard Eschasseriaux's *Les Dimanches De Ville D'Avray.* $12. Tues.–Sat. at 8, Sat. and Sun. at 2. Through 11/17. *Judith Anderson Theatre, 422 W. 42nd St. (279-4200).*

Death in a Landslide—$12. Mon. and Tues. at 8. Through 11/5. *Wings Theatre, 154 Christopher St. (726-8142).*

Edward the Second—A downtown interpretation of Christopher Marlowe's classic treacherous tragedy. $12. Wed.–Sat. at 8. *Expanded Arts, 85 Ludlow St. (253-1813).*

Hamlet—A masked version. $12. Mon.–Sat. at 8, Sat. at 2, Sun. at 5. *Bank St. Theatre, 155 W. Bank St. (479-7752).*

The Heather Woodbury Report, or What Ever—A one-woman interpretation of chapters of her unpublished novel, a performance epic. $10. Wed. at 8. *Surf Reality, 172 Allen St. (673-4182).*

The Jew of Malta—$15 Wed.–Thurs., $22.50 Fri. and Sat. All performances at 8. *Theatre for the New City, 155 First Ave., at 9th St. (633-1292).*

Kensuke—A new Japanese musical, by Kikue Tashiro. $15. Tues.–Sat. at 8, Sun. at 3. *Samuel Beckett Theatre, 410 W. 42nd St. (765-4813).*

Marie and Bruce—Wallace Shawn's revealing look at a co-dependent couple. $12. Thurs., Fri., and Mon. at 8, Sat. at 7 and 10, Sun. at 7. Through 11/2. *Creative Place Theatre, 750 Eighth Ave., bet. 46th and 47th Sts. (539-8462).*

Recreation—Penn Jillette (of Penn & Teller) has written a black comedy about the gap between action and desire. $15. Thurs.–Mon. at 8. Through 11/17. Curracan, 154 W. 29th St. (736-2533).

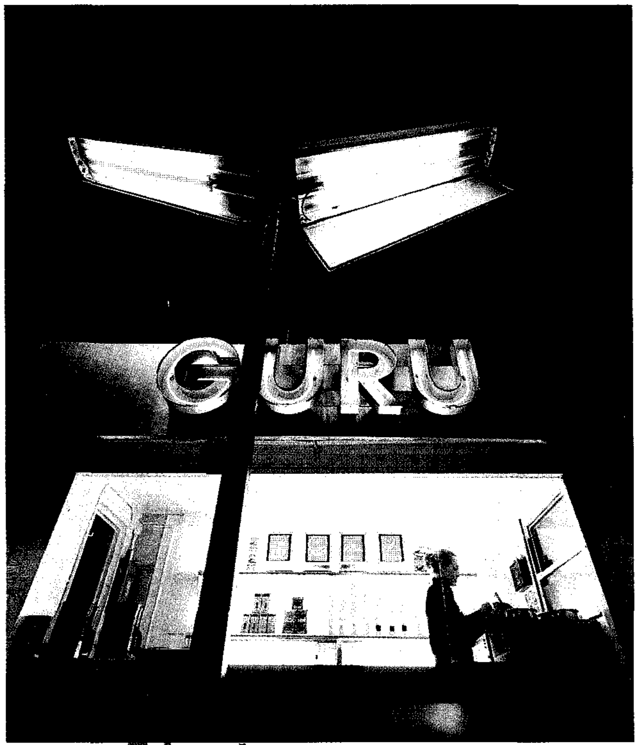
The Sixth Commandment—A trip into the mind of a militant anti-abortionist. $12. Tues.–Sat. at 8, Sun. at 3. Through 11/3. *Phil Bosakowski Theatre, 354 W. 45th St. (501-2386).*

Someone Who'll Watch over Me—Frank McGuiness's hostage tale. $12. Thurs.–Sat. at 8, Sun. at 3. Through 11/24. *John Houseman Studio Theatre Too, 450 W. 42nd St. (369-9742).*

Sun Flower—Elizabeth Perry's one-woman show about the life of Elizabeth Cady Stanton, the original suffragette. $15. Thurs., Sat. at 8, Fri. at 9, Sun. at 3. Through 11/3. *Homegrown Theatre, 2628 Broadway (961-0962).*

restaurants

Singer's Supper...Movie Food...Sweet Cream



Takeout
Southern Comforts

The rudimentary white shack at Lafayette and Bond that dispensed syrupy sno-balls last summer has mutated into the equally seasonal Guru Food. The New Orleans–émigré owners dish up Creole gumbos, shrimp and corn chowders, and authentic beignets and café au lait.

Manhattan

Lower New York

Amici Miei—Terribly hip Italian fare in the center of SoHo. The wood-burning pizza oven and prototypical downtown crowd make this place glow. Try chef Abdul Sebti's seared-tuna salad, pappardelle al funghi, and Kentucky-bourbon steak in a peppercorn sauce. *475 W. Broadway, at Houston St. (533-1933). (M) AE, DS, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Dean & DeLuca Cafe—The flagship of Dean & DeLuca's ultramodern, high-style cafés that are scattered between upper Fifth Avenue and Wall Street, this coffee bar offers much more, including gourmet sandwiches and salads and the same luscious pastries available at the market's bakery counter. *121 Prince St. (254-8776). (I) AE, MC, V.*

F.illi Ponte Ristorante—A former longshoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. *39 Desbrosses St. (226-4621). (M) AE, DC, MC, V.*

Gigino Trattoria—The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (431-1112). (M) AE, DC, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Le Pescadou—This innovative Provençal bistro serves fresh seafood enhanced by a variety of infused oils. Oyster fans will find a wide variety of fresh ones. *18 King St., at Sixth Ave. (924-3434). (M) AE, MC, TM, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Salaam Bombay—Sophisticated Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, TM, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Tennessee Mountain—An 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Zeppole at the TriBakery—TriBakery, the downtown bakery that morphs into a cozy Italian restaurant for lunch and dinner, has already won a loyal following with its fresh, tasty antipasti, delicious breads, and delectable pastas. Zeppoles, served in a paper bag, are a house specialty. *186 Franklin St. (431-1114). (M) AE, DC, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105).*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Photograph by Bernd Auers

(M–E) AE, CB, DC, MC, TM, V.

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Below 14th Street, West

Greenwich Cafe—Open around the clock with a menu that crosses every border. Try the veal couscous and the Mediterranean antipasto plate. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Lips—It had to happen eventually: a drag-themed restaurant (dress optional) with "prestigious drag memorabilia," entertainment, and, somehow, a clientele ranging from professionals to families. The Continental menu includes stuffed mushrooms, veal chops with fried leeks, and steak-frites. *2 Bank St. (675-7710). (M) AE, MC, V.*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

Sazerac House—There's a lot of history in this eighteenth-century landmark building. A Village hangout for 30 years, the Saz specializes in Cajun-inspired American food, like Louisiana crab cakes, jambalaya, and pan-seared salmon. *533 Hudson St., at Charles St. (989-0313). (M) AE, DC, MC, TM, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

'e Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Bambou—There's a new flavor on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like ackee-and-callaloo tart with scotch-bonnet-and-tomato salsa, and coconut-curry lobster with banana-lentil salad. The relaxing, tropical dining room and bar have already attracted such boldfaced names and beautiful faces as Harry Belafonte, Marisa Tomei, Iman, and Roshumba. *243 E. 14th St. (358-0012). (M) AE, MC, V.*

Bobby O's City Bites—Patrick Swayze's second restaurant (with partner Bobby Ochs) specializes in casual American fare like steak, sandwiches, pizzas, and soup. The laid-back atmosphere and affordable food draw a young neighborhood crowd that mingles and eats surrounded by enormous photos of celebrities taking—you guessed it—big bites. *560 Third Ave., at 37th St. (681-0400). (I–M) AE, CB, DC, MC, V.*

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection, and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. A new attraction is a weekend brunch accompanied by live Irish music, and fifteen versions of that most archetypical brunch drink, the Bloody Mary. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American newcomer doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

Heartland Brewery—A rollicking brewpub with a lively outdoor café and a menu as American as its Thomas Hart Benton–ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, grilled Black Angus sirloin, and—for adventurers—buffalo burgers. The beer-weary can sample among the city's largest selection of single-malt scotches and tequilas. *35 Union Square W. (645-3400). (I) AE, DC, MC, TM, V.*

Mendy's—This kosher midtown deli proudly claims to be New York's only Jewish sports bar and serves hearty American fare like soups, salads, steaks, and chops. *61 E. 34th St. (576-1010). Also, 208 W. 70th St. (877-6787). (I–M) AE, DC, DS, MC, TM, V.*

Notaro Ristorante—This new Kips Bay Italian restaurant has already attracted a loyal following from NYU Hospital across the street with dishes like New Zealand rack of lamb with Cabernet-wine sauce, and spicy Tuscan seafood. *635 Second Ave., nr. 34th St. (686-3400). (M) AE, CB, DC, DS, MC, TM, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel Lacayo may be the coolest maître d' in town. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Piccolino—A country-style Italian restaurant in midtown offering homemade pastas and thin-crust pizzas in rustic pink—if you can picture that—duplex surroundings. Worth trying are the risotto pescatore, zuppa di pesce, and veal quattroformaggio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

Rossini's—This elegant split-level restaurant offers

BAKERS PRIDE

Opening

Feed Your Head

Conceptually, the idea of combining a video store and pizza parlor makes perfect sense, and if the operators are husband-and-wife team Philip Hartman and Doris Kornish, the enterprise reaches a level of eclectic connoisseurship way beyond anything Blockbuster and Domino's could pull off. The downtown couple most famous for their Cajun-Italian empire of Two Boots pizzerias are also, as it happens, independent filmmakers, although, according to Hartman—who's wrapping up his feature *Eerie,* shot upstate on the canal of the sort-of-same name—their celluloid careers have often taken a backseat to their culinary ones. Hartman and Kornish, an original founder of the bootstrap Films Charas series, dreamed of opening their own three-screen, independent theater, but they couldn't swing the $3 million construction tab. "I don't have the interest to drum up all that money," says Kornish, who spent the better part of the past decade working on *Not Nude Though,* a feature-length documentary on artist Rudy Burckhardt. Instead, the couple built Two Boots Pizzeria and Video Store (42–44 Avenue A, at 3rd Street, up the block from the original Two Boots), a cheery Technicolor-hued haven for hungry cineastes, and the Den of Cin, a subterranean lounge and screening room below the 3,000-tape video store, where they'll show works by local filmmakers and stage the occasional reading. If the menu in the (kitchenless) pizzeria seems a bit limited, check out the inspired selection at the video store, arranged in newfangled, offbeat categories—everything from Old Jack *(Superfly)* to Alternative Sexuality *(The Hunger).*

Robin Raisfeld

hotographs by Erik Rank.

"Imaginative
contemporary food"
1996 Zagat Survey

Breakfast Lunch Dinner
Afternoon Tea Brunch

Prix-Fixe Lunch $19.96
Pre-Theatre Dinner $28

MARK'S
RESTAURANT & BAR
MADISON AVENUE AT EAST 77TH ST.
212-879-1864

Solutions to last week's puzzles

C	A	R	A	F	E	■	■	C	A	M	P	H	O	R
A	■	U	■	O	■	G	■	A	■	E	■	Y	■	E
N	A	R	R	O	W	E	S	T	■	L	A	D	E	N
A	■	A	■	L	■	I	■	A	■	O	■	R	■	A
S	Y	L	P	H	■	S	T	R	O	N	G	A	R	M
T	■	■	■	A	■	H	■	R	■	■	■	N	■	E
A	N	D	O	R	R	A	■	H	O	M	A	G	E	■
■	■	E	■	D	■	■	■	■	■	E	■	E	■	■
■	P	L	A	Y	E	R	■	C	U	T	L	A	S	S
S	■	I	■	■	■	E	■	R	■	R	■	■	■	I
T	E	R	M	I	N	A	T	E	■	O	F	F	A	L
R	■	I	■	N	■	L	■	A	■	N	■	L	■	V
A	L	O	O	F	■	I	N	T	R	O	D	U	C	E
I	■	U	■	E	■	S	■	E	■	M	■	T	■	R
N	O	S	T	R	U	M	■	■	R	E	M	E	D	Y

O	C	H	S	■	A	C	M	E	■	U	T	A	H	■	■	C	L	I	M	E
F	R	A	T	■	H	O	A	X	■	S	E	G	O	■	P	H	E	N	O	L
F	I	V	E	E	A	S	Y	P	I	E	C	E	S	■	R	A	T	T	L	E
A	M	E	E	R	■	T	O	O	T	S	■	■	E	B	O	N	■	R	A	G
L	E	S	L	I	E	■	■	■	T	U	N	E	S	O	F	G	L	O	R	Y
■	■	■	■	C	R	E	D	O	■	P	O	X	■	T	I	E	A	■	■	■
■	A	T	E	■	A	F	I	R	E	■	R	E	C	U	T	■	I	P	S	O
A	C	H	R	I	S	T	M	A	S	C	A	R	O	L	■	B	R	U	N	T
S	T	E	R	N	E	■	■	C	P	A	■	T	R	I	A	L	■	N	U	T
K	I	R	O	V	■	■	■	L	A	L	A	■	O	S	S	O	■	I	G	O
■	■	A	L	I	T	T	L	E	N	I	G	H	T	M	U	S	I	C	■	■
C	A	P	■	T	H	A	I	■	A	B	E	E	■	■	■	S	O	W	E	R
O	B	I	■	R	U	T	T	Y	■	R	N	A	■	■	N	O	T	A	S	A
R	U	S	S	O	■	T	H	E	W	E	D	D	I	N	G	M	A	R	C	H
A	T	T	N	■	S	L	O	S	H	■	A	T	R	I	A	■	S	S	E	■
■	■	■	A	L	A	I	■	O	E	R	■	O	S	T	I	A	■	■	■	■
S	O	N	G	O	F	N	O	R	W	A	Y	■	■	■	O	M	A	H	A	S
A	B	A	■	V	E	G	A	■	■	P	R	O	E	M	■	E	B	E	R	T
T	E	A	S	E	S	■	R	H	A	P	S	O	D	Y	I	N	B	L	U	E
E	S	C	O	R	T	■	E	I	R	E	■	P	E	R	M	■	O	L	L	A
D	E	P	T	S	■	■	D	E	E	R	■	S	N	A	P	■	T	O	E	D

Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (683-0135). (E) AE, DC, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht-club-like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Aquamarine—A trailblazer on the Hudson waterfront, this new restaurant plays up its exceptional location with a sculpture garden, a river walk, sunset views, and patio dining. The American menu features curry-dusted Chilean bass with mashed potatoes, and black-pepper-glazed pork chop with a potato crisp. *Hudson River and 26th St. (243-9500). (M) AE, CB, DC, DS, MC, TM, V.*

Cafe Americanstyle—An ideal rest stop for Lord & Taylor shoppers, whether they're simply grabbing a bite or resting their weary feet for hours. American fare in a simple setting. A welcome respite from the unruly retail throng. *424 Fifth Ave., nr. 39th St. (391-3344). (M) AE, DC, DS, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Flowers—A fashionable Flatiron restaurant with surprisingly tasty and innovative food and a lively atmosphere. Sample the chef's modern renderings of shrimp rolls, baby lamb chops, and baked Alaska. *21 W. 17th St. (691-8888). (M–E) AE, DC, MC, TM, V.*

Sushi Works—A casual spot frequented mostly by garment-center workers, popular for takeout sushi and assorted Japanese dishes like teriyaki chicken, seared tuna sashimi, and guacamole tuna. Also a handy spot for made-to-order platters and custom catering. *526 Seventh Ave., nr. 38th St. (921-7767). (I) ($).*

37th Street Hideaway—Restaurant and supper club in the former home of John Drew Barrymore. Dance to live music—this month, it's Nina Murani and her trio—between courses of Northern Italian fare, best sampled on the prix fixe lunch and dinner menus. Free parking available after five; closed Sunday. *32 W. 37th St. (947-8940). (E) AE, DC, DS, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Charlton's—A traditional American steakhouse with dark wood, white tablecloths, and all the expected accoutrements. Besides beef, there are crabcakes, lamb chops, and homemade soups, plus an extensive list of wine and beer. *922 Third Ave., nr. 55th St. (688-4646). (M–E) AE, DC, MC, V.*

Coldwaters—Lots of fresh, simply prepared seafood: steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops in a casual atmosphere. *988 Second Ave., at 52nd St. (888-2122). (M) AE, DC, DS, MC, V.*

Denim & Diamonds—This southwestern grill and upscale nightclub is midtown's best place for country dancing in a corporate atmosphere. *511 Lexington Ave., nr. 48th St. (371-1600). (I) AE, MC, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can unwind. The eclectic menu includes smoked-duck breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (319-9463). (I) AE, MC, TM, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M, AE, DC, MC, V.*

Fresh Basil's Trattoria—This casual midtown Italian restaurant prides itself on its friendly service and contemporary atmosphere. Try the gnocchi Aurora, the seafood pescatore, or the grilled veal chop with portobello mushrooms. *663 Lexington Ave., nr. 55th St. (888-4292). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., a 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

Otabe—Customers are ministered to by their own chefs in the private teppan-grill rooms. The cool contemporary décor—beige tones and wood paneling—in the main dining room brings serenity to midtown. *68 E. 56th St. (223-7575). (M, AE, DC, MC, V.*

Regents—There's live music nightly in this American restaurant, decorated in the British colonia style. Tuna tartare and salmon trout are a sampling of what's available on the menu. *317 E. 53rd St (593-3091). (I–M) AE, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St (661-3915). Also, Shinbashi-an, 141 E. 48th St (752-0505). (M) AE, CB, DC, MC, V.*

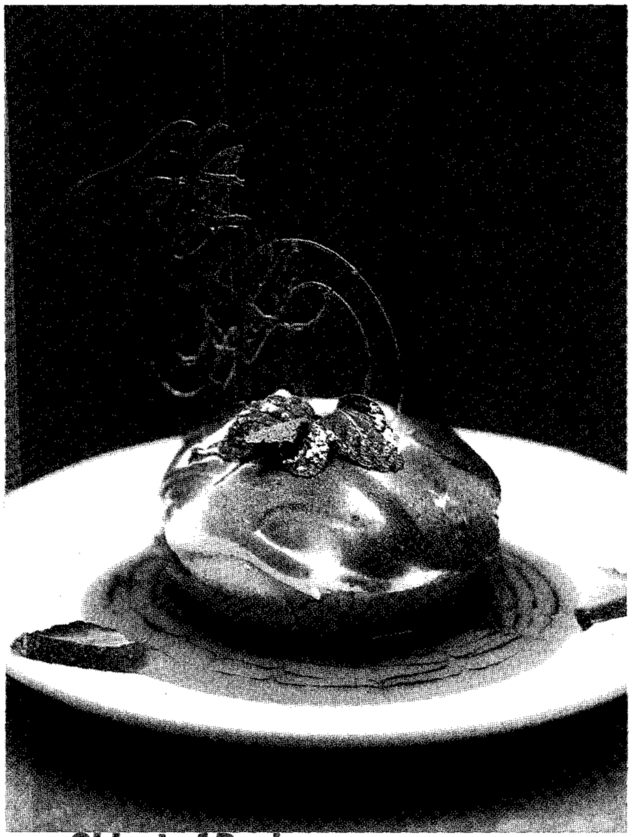
Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752 0505). (M–E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in a the bar and order the salmon and a glass of tropical iced tea. The dining room serves the mos imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE CB, DC, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean



Object of Desire

Dream Pie

Sweet Ophelia's—Cafe Beulah's SoHo offshoot—has reopened, this time as a bordello-red hangout, serving a pared-down southern grazing menu. The luscious banana-pudding pie, piquant with bourbon-soaked vanilla beans and a Nilla-wafer crust, is a standout. (430 Broome Street.)

Georges Vongerichten's little Third Avenue–by–way–of–Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (486-9592). (E) AE, CB, MC, V.*

Wylie's Rib & Steak Joint—And a true "joint" it is, with messy finger food like baby back ribs, plus steak and barbecued chicken. *891 First Ave., at 50th St. (751-0700). (M) AE, DC, DS, MC, TM, V.*

Yan Van Van—This convenient pit stop for midtown office workers offers the currently trendy pan-Asian fusion of Korean, Chinese, and Japanese cuisines. Try the yakiniku or shabu shabu cooked tableside. *335 Madison Ave., nr. 43rd St. (973-0461). (I–M) AE, MC, V.*

Zaro's Bread Basket—Most famous for its baked goods, this quick-service midtown shop is also handy for takeout sandwich and salad lunches. *466 Lexington Ave., at 46th St. (292-0175). (I) AE, DS, MC, V.*

43rd–56th Streets, West Side

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, TM, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castlelike setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Ellen's Stardust Diner—A tribute to that archetype of mid-century American gastronomy, this themey diner serves up iconic nourishment, from "Mom's meatloaf platter" to "grilled chicken T-bird" salad. *1650 Broadway, at 51st St. (956-5151). (I) AE, DC, MC.*

Fashion Cafe—The notion of model-owned restaurants seems just a tad unlikely, but this midtown café gives the curious a megadose of stylish stimulation, from ongoing videos to weekly fashion shows. Nibble daintily on grilled balsamic chicken sandwiches, grilled portobellos, and apple pancakes. *51 Rockefeller Plaza (765-3131). (I) AE, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

Java Shop—A full-service coffee shop, offering takeout and waiter service. The American menu includes Belgian waffles, oven-baked fried chicken, salads, and breakfast served all day long. Charles Morris Mount created a sleek, contemporary design, with a java-influenced color scheme. *1611 Broadway, at 49th St. (246-1960). (I) AE, DC, DS, MC, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $12.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, V.*

JUdson Grill—Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. *152 W. 52nd St. (582-5252). (E) AE, DC, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and with the accomplished Lincoln Carson replacing pastry chef Richard Leach, the old-world institution has been successfully reborn. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

La Reserve—Justifiably crowded during pre-curtain

Photograph by Steven Freeman.

PRIX FIXE THEATER MENU
$19.96
CENTURY café
132 WEST 43RD ST. NEW YORK, N.Y. 10036
212•398•1988
FOR PARTIES CALL MYKE

For Reservations:
212-246-6773
212-246-6788
863 Ninth Avenue
Corner of 56th St
Fax: 212-977-3857
Bello
Northern Italian Cuisine
Free Parking For Dinner
Customers 4:00 P.M. to Closing
ZAGAT 95

A Greenwich Village Tradition
Tio Pepe
Classic Spanish & Mexican Cuisine
"A wonderful place to meet, eat and have a great time, all at a reasonable price." Mary McCoy, MOR
168 West 4th Street (212) 242-9338

Magnificent Decor
Jewel of India RESTAURANT
Indian Cuisine • Gourmet's Delight
Pre-Theater Dinner $21.95 • Open 7 Days
FREE PARKING FOR DINNER GUESTS
15 W 44 St. • Res: (212) 869-5544

THE REGIONAL CUISINES OF CUBA AND THE CARIBBEAN!
Victor's Cafe 52
NEW YORK • MIAMI
236 WEST 52nd STREET
Between Broadway & 8th Avenue
Phone: 212/586-7714

"La Mangeoire"
The "Mediterranean Flavors" of Southern France
1008 SECOND AVENUE, NY 10022
Between 53rd & 54th Streets
(212) 759-7086

"BEST STEAKS, PRIME RIBS, PASTA, & SEAFOOD IN NY!" NY MAG
★ LUNCH ★ DINNER ★ LATE NITE DINING
★ SPORTS/CELEB HANGOUT ★ OPEN 7 DAYS
★ 4 PARTY RMS, 10-160 BUDGETED
20% DISCOUNT ON FOOD & BEV. with this ad*
BROADWAY JOE STEAK HOUSE
315 W. 46TH ST. (BET. 8TH & 9TH AVE'S)
*Not valid with any other offer
BROADWAY THEATRE DISTRICT ★ (212) 246-6513

times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/299). (E) AE, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes frito misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Palio—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of sophisticated Northern Italian dishes like rabbit with prosciutto di Parma and lobster salad with cannellini beans. *151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

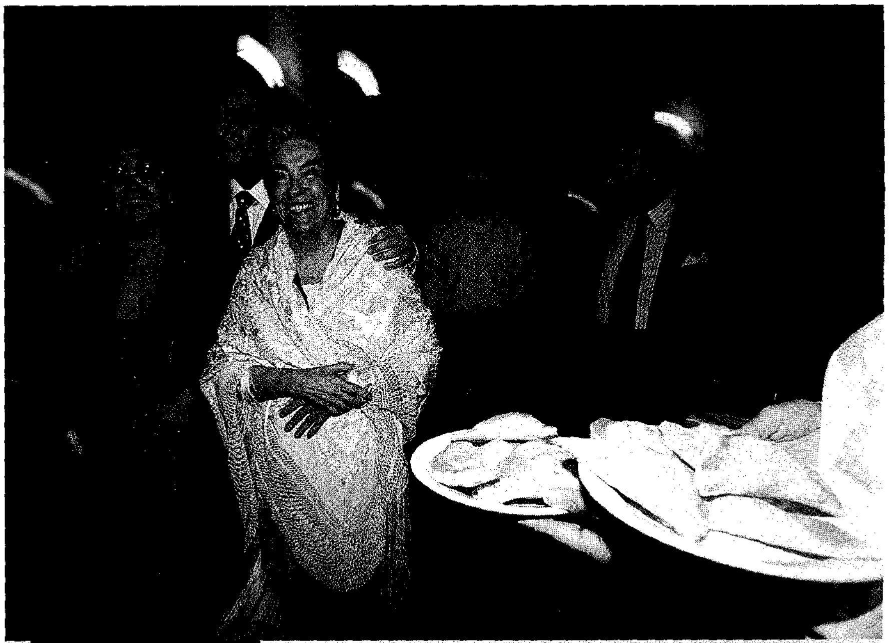
Remi—Even the blockbuster mural of Venice isn't enough to distract diners from elegant Italian cuisine, with roasted baby goat and unique pastas like ravioli with tuna and ginger. In warmer weather, dine (and smoke cigars) alfresco. *145 W. 53rd St. (581-4242). (E) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

Sullivan's Restaurant & Broadcast Lounge—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The American menu features such diverse selections as surf-and-turf and pan-seared scallops with truffle mashed potatoes. Try the pretheater



ASK GAEL

You don't write much about Spanish food.

Maybe what I need is a crash course from Plácido Domingo at the duplex cantina he's opened in Turtle Bay with Josefina Howard (above, draped in a shawl), Spanish-born champion of Mexican cookery at her own Rosa Mexicano. The rustic Spanish colonial furniture comes from Mexico, but the Asturian and Basque dishes perfected in Howard's home kitchen reflect memories of her childhood. Hitting the high notes: creamy chickpea soup, sausage emparedados, blood pudding in crackling phyllo, and one-dish dinners like paella and cocido madrileño (beef stew with cabbage, chickpeas, and angel-hair noodles). (209 East 49th Street.)

Photograph by Frances M. Robert

FUMIKO HOSODA
WELCOMES YOU!
"Dining
at Shinbashi is
spending an
evening in Japan"
Shinbashi
JAPANESE RESTAURANT
280 Park Avenue on 48th Street,
(between Park and Madison), N.Y.C.
Reservations: 212-661-3915
ALSO VISIT Shinbashi-an
JAPANESE RESTAURANT
141 East 48th St., (between Lexington & Third)
New York City • Reservations: 752-0505

one fish
two fish®
1399 Madison Ave. corner 97 St.
369-5677

BARAONDA
INNOVATIVE ITALIAN CUISINE
"Go Chic and Ye Shall Find..."
Gael Greene, NYM
1439 Second Ave at 75th St. • 288.8555

★ ★ ★ N.Y. TIMES
"One of the Best
Spanish Kitchens in N.Y.C."
Lunch • Dinner • Cocktails
226 Thompson St. 475-9891
(in Greenwich Village)
Rincon De España

New York's only water-canal sushi bar
Contemporary Japanese Cuisine
LIVE MUSIC at our TUNNEL BAR
TSUNAMI
70 West 3rd Street Greenwich Village NYC
(212) 475-7770

SEVILLA
Luncheon
Parties
FINEST SPANISH CUISINE
LUNCH•COCKTAILS•DINNER
famed Paella a la Valenciana
62 CHARLES ST. (W. 4 St.) WA9-3189

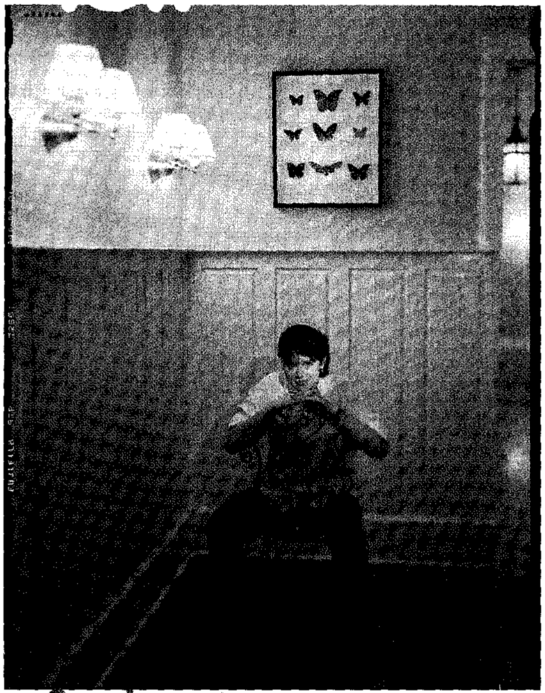
Sullivan's Restaurant and Broadcast Lounge
SULLIVAN'S
AT THE
ED SULLIVAN THEATER
1697 Broadway at 53rd St.
For reservations: 212-541-1697
..."a big, bold, comfortable space...this is 1950's fare with a decided swagger."
—Ruth Reichl, NY Times ★★ 6/7/96
JAZZ 8PM Later on Fri., Sat.
BOOTH & BANQUETTE SEATING FOR 130
WITH A MARQUEE YOU MIGHT RECOGNIZE

prix fixe, or stop in for a late bite. Live jazz Wednesday nights. *1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, V.*

T.G.I. Friday's—When you crave the familiar, this casual American chain provides predictably decent grub like burgers, steaks, pastas and potato skins. *761 Seventh Ave., at 50th St. (767-8350). Also, seven other Manhattan locations. (I) AE, DC, DS, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Victor's Cafe 52—Until the fall, this is as close to Cuba as you can get—at least in this neighborhood. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*



Opening
Making Sparks

After the premature demise of Flatiron's Solstice, chef Katy Sparks rallies at Quilty's in SoHo, named for 'Lolita' 's murdered playwright. The Nabokovian theme extends to mounted butterflies and insect prints; the equally elaborate food—yellowfin-tuna-steak-frites, sweet-potato ravioli with grilled squab—is eclectic American. (177 Prince Street.)

hotograph by Kenneth Chen.

57th–60th Streets

Central Park South—A newcomer to the Central Park South strip of hotels and restaurants, specializing in globally inspired American food like tuna tartare with curry oil, lotus-root chips, grilled veal chops, and Arctic char with sautéed vegetables. Jacket required, unless you eat in the bar, which has its own, more casual menu. *150 Central Park So. (765-1444). (E) AE, DC, MC, V.*

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chicken-fried steak, and grilled swordfish. *42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.*

Motown Cafe—Motor City music, live and memorialized in showbiz displays, keeps the crowds lining up. So do the down-home midtown versions of barbecue, fried chicken, meatloaf, and crab cakes. *104 W. 57th St. (581-8030). (I) AE, MC, V.*

Nirvana—The only Indian restaurant with a superb view of Central Park and a varied menu of Bangladeshi and Pakistani specialties. Sample from a selection of curries, kormas, biryanis, kababs, tandooris, and vegetarian dishes. *30 Central Park So. (486-5700). (M) AE, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Serendipity 3—A fun house for grown-ups and kids alike, with a foyer boutique and a wildly eclectic American menu featuring frozen hot chocolate, foot-long hot dogs, and fabulous dessert concoctions. *225 E. 60th St. (838-3531). (I) AE, CB, DC, MC, TM, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Arlo's—There aren't many restaurants of this caliber on this somewhat barren strip of York Avenue; chef Christian Caiazzo's New American menu, informed by his stint under Wolfgang Puck at Postrio, shows creativity and verve. Try the grilled salmon with lemon couscous, wild-mushroom risotto, or grilled lamb chops with tapioca-curried rice and cucumber-yogurt sauce. *1394 York Ave., at 74th St. (327-0870). (M) AE, MC, V.*

West 63rd Street Steakhouse
63rd Street and Broadway. NYC
(212) 246-6363

"SUSHI & RAW BAR NOW AT BOTH LOCATIONS!"
HI LIFE
"BIG CITY BRASSERIE CUISINE"
STEAKS • CHOPS • SEAFOOD • SALAD • PASTA
BAR & GRILL
83rd/Amsterdam
212-787-7199
REST. & LOUNGE
72nd/First
212-249-3600

PIG 'N' WHISTLE
IRISH PUB
Renowned for fresh salmon with horse radish crust, steaks, pasta and daily fresh seafood.
CASUAL DINING • LUNCH • DINNER
SNACKS • COCTAILS
OPEN 11:30am - 4:00am
PIG 'N' WHISTLE • ORIGINALITY AT ITS VERY BEST!
165 W 47th St. (6th & 7th Aves.) • NY 10036 • (212) 302-0112

Bombay Palace 30 West 52nd Street
"Makeover puts Bombay Palace at the forefront of Indian dining."
-Bob Lape, Crain's
Res: (212) 541-7777

Les Pyrenees
distinctive French specialties
Lunch • Cocktails • Dinner
PRIVATE PARTY FACILITIES
251 W. 51st St. (opp. Gershwin Theatre)
Res: 246-0044 / 246-0373
Jean Claude Pujol, Owner - Open 7 Days
(Across from SHOWBOAT)

Langan's NY
The Theatre Goer's First Choice in Dining
150 West 47th St.
(bet. 6th & 7th Aves.)
New York, NY 10036
(212) 869-5482
3 COURSE PRE-THEATRE DINNER DAILY 4pm-7:30pm $22.95
Open Daily 11:30 am - Midnight
Reservations suggested

RUTH'S U.S. PRIME CHRIS STEAK HOUSE
Home of Serious Steaks®
Manhattan
148 WEST 51ST
@ 7TH AVENUE
(212) 245-9600

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

Cafe Nosidam—Italian-American fare, and a people-watchers' paradise. When the weather warms up, dine on lobster ravioli and grilled American lamb chops in the sidewalk café. *768 Madison Ave., nr. 66th St. (717-5633). (M) AE, MC, V.*

Cafe Word of Mouth—This second-floor perch is a cozy oasis for breakfast, brunch, dinner, or tea, and the contemporary American menu features updated comfort food like corned-beef hash with eggs, Irish soda bread, and an eclectic array of salads and sandwiches. *1012 Lexington Ave., nr. 72nd St. (249-5351). (M) AE, MC, TM, V.*

Colony—This Upper East Side pan-Asian bistro features Thai, Vietnamese, and Malaysian cuisine in a room resembling Disney's version of a Polynesian village—except for the waitresses in Nicole Miller. Some of the cooks are fugitives from the wildly popular Ollie's. *1199 First Ave., at 65th St. (249-7338). (M) AE, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.*

Hurricane Island—This American restaurant named for an island off the coast of Maine specializes, of course, in fresh lobster and seafood, and offers a better-than-average selection of microbrews with selections from Belgium and Germany. *1303 Third Ave., at 75th St. (717-6600). (M) AE, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. The food is drawn from all regions; the red snapper with fresh vegetables is a standout, as are the homemade desserts, and the wine list has won awards. Live piano music nightly. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

The Restaurant at the Stanhope—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. *995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.*

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this elegant, muted space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. *853 Lexington Ave., bet. 64th and 65th Sts. (517-5780). (M) AE, CB, DC, MC, V.*

Sign of the Dove—Because the room is lush and romantic, this restaurant has sometimes been overlooked in the pantheon of memorable New York institutions. Right now, the kitchen is among the city's best, turning out eclectic cuisine that draws from influences all over the world. The prix fixe lunch is a good way to test the chef's talents. *1110 Third Ave., at 65th St. (861-8080). (M) AE, MC, V.*

Toraya—A Japanese teahouse offering an enticing assortment of confections, green teas, and desserts. *17 E. 71st St. (861-1700). (I) AE, CB, DC, MC, V.*

Twins Restaurant—With a staff consisting entirely of identical twins, this is the only restaurant in town where you're meant to see double. The menu features American food with a doubles theme, from twin lobsters every Tuesday night to double chocolate fondue. There's an outdoor garden and space for private parties. Children under 10 eat free (until 9 P.M.) when accompanied by an adult. *1712 Second Ave., at 89th St. (987-1111). (M) AE, DC, MC, TM, V.*

Above 60th Street, West Side

Caffe Popolo—Italian on the Upper West Side, with everything we've come to expect: gourmet pizzas, classic pastas, and homemade tirami su. In warm weather, eat outdoors. *351 Columbus Ave., nr. 76th St. (362-1777). (I) AE, DC, DS, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, TM, V.*

Iridium Jazz Club—The American food in this subterranean jazz club will satisfy high and low cravings for everything from lobster to fried chicken. *44 W. 63rd St. (582-2121). (M) AE, DS, MC, V.*

Main Street—This lofty dining room with a skylit atrium and general-store décor is a great place for large parties (or hungry couples) dining family-style on enormous platters of meat loaf, terrines of macaroni and cheese, and trays of filet mignon au poivre. Bring an appetite. *446 Columbus Ave., nr. 81st St. (873-5025). (M) AE, DC, DS, MC, TM, V.*

Merlot Bar and Grill—The overwrought, fantastic architecture of what was formerly Iridium restaurant has been converted into this toned-down homage to the grape Merlot, of which there are 50 varieties. Representative French-American menu items include Brie en croute and salmon with lobster potatoes. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

Sfuzzi—The Manhattan branches of this national chain offer upscale pasta and pizza, in a casual, festive atmosphere. Popular among the drink-after-the-market-closes crowd, and other Upper West Siders heading home after a long day on Wall Street. *58 W. 65th St. (873-3700). Also, 2 World Financial Center (385-8080). (M–E) AE, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Queens

Water's Edge—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like lobster-and-leek strudel and Alaskan halibut with snow-pea greens, enoki mushrooms, and ginger broth. Jacket required. *44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V.*

Jacobs *continued from page 37*

known for may have been zoned into oblivion, but with the renewed demand for high-priced Manhattan apartments, the architect of the eighties has become a player in the nineties. Among other projects, Kondylis is collaborating with Robert A.M. Stern on Trump's bid to develop the Coliseum at Columbus Circle. He is designing a massive complex called River Place at 42nd Street and the East River; a residential building atop a school in Battery Park City; and an apartment tower over the West Side YMCA.

As gracefully as Philip Johnson glided from modernism to postmodernism a decade ago, Kondylis has shifted from being a tower-in-the-plaza expert to a street-wall-and-context man. Today, he says that 279 Central Park West, completed in 1989, is his favorite of all the buildings he's designed. It sits on the corner of 88th Street, trying very hard to fit in with the scale and tenor of its prewar neighbors. This is perhaps the only Kondylis building I'd ever admired before I'd heard of the architect. Its top floors narrow into a distinctive ziggurat visible from Central Park, and I've always liked how the isolated modern form looked against the sky.

Kondylis confesses a certain nostalgia for his eighties oeuvre. Those apartment towers, he maintains, were designed for the pleasure of the people living in them, while the buildings dictated by the new zoning rules cater more to the pleasure of the passersby. He misses the freedom to design buildings shaped like starfish, but seems perfectly comfortable with the new rules, happy to fashion apartment houses that are difficult to distinguish from their prewar neighbors.

Kondylis, to be sure, is an architect. But can his buildings be considered architecture? It is especially tempting to dismiss them because the end results are so influenced by the profit-making formulas of developers. But as Carol Willis pointed out in her recent book *Form Follows Finance,* the skyscrapers from the first half of the century, many of which are today among our dearest landmarks, were also designed "from the inside out" to most expediently "produce rents." Kondylis is practicing architecture as it has always been practiced in New York; he is not our greatest architect, but he is our most typical one.

Willis quotes Cass Gilbert, architect of the Woolworth Building, on the skyscraper of his day: "A machine that makes the land pay." Kondylis is more matter-of-fact: "With developers, every line you draw, it's how is it going to be perceived from a business point of view?" ■

nightlife

Evora...Bragança...Jimmie Dale Gilmore

Concerts

Paulo Bragança—David Byrne's latest signing is a 25-year-old *fadista,* a Portuguese song artisan who, like "barefoot diva" Cesaria Evora (see below), sings the soulful street songs of his country's poor and oppressed. (He even got the moniker "the one without shoes" touring the *fado* circuit.) The music on Bragança's new *Amai* is rhythmically intoxicating and emotionally mournful, a mix of flamenco, orchestra, and ambient hip-hop. All troubadour guitars and melodramatic lamentations, this is a piquant Portuguese analogue to the blues that's quite hard to shake once it gets hold of you. 11/8 at 8 P.M. *Arts at St. Ann's, 157 Montague St., Brooklyn Heights (718-858-2424). $17–$20.*

"Broadway Swings!"—Singers Karrin Allyson, Ivy Austin, Jenny Burton, and Alix Korey join the Tony Corbiscello Big Band, singer Joe Francis, jazz violinist Lenny Solomon, and the Paul Lindemeyer Trio, performing Broadway hits from the thirties to the fifties. 11/9 at 7:30 and 10 P.M. *92nd Street Y, 1395 Lexington Ave. (996-1100). $25–$30.*

"An Evening of Love Songs: Part II"—R&B greats Jerry "Ice Man" Butler, Harold Melvin and the Bluenotes, and original Manhattans Gerald Alston and Blue Lovett perform. 11/9 at 8 P.M. *Colden Center for the Performing Arts, Queens College, Flushing (718-793-8080). $23.*

Cesaria Evora—The wonderful Cape Verdean "barefoot diva"—so called because she performs *sans chausseurs* in solidarity with the poor of her native country—makes her third visit to the States. The singer's professed love of Billie Holiday, Edith Piaf, and Bessie Smith shows in her own mesmerizing way with a ballad, and her band's sultry rhythms make the mix dreamy rather than dour. 11/7 at 8 P.M. *Town Hall, 123 W. 43rd St. (307-7171). $35.*

Garbage—Copper-maned chanteuse Shirley Manson has turned this band from producer supergroup (Nirvana and Smashing Pumpkins sonic auteur Butch Vig is the drummer) into genuinely cool pop phenom. The music on their debut is a catchy enough brew of slickly noisy dance-grunge, but Manson's arch Emma Peel–icewoman routine is what sells it. She seems just enough above it all to make the band's eeriest postures fun—like Ministry meets Deee-lite. 11/7 at 8 p.m. *Beacon Theatre, 2124 Broadway, at 74th St. (307-7171). $20.*

Jimmie Dale Gilmore—The beloved West Texas plainsman brings his mix of Eastern mysticism, Beat prosody, and lonesome Hank Williams croon to Brooklyn, singing songs from his latest, fine recording, *Braver Newer World*. 11/9 at 8 P.M. *Arts at St. Ann's, 157 Montague St., Brooklyn Heights (718-834-8794). $20–$25.*

Korn; Pharcyde—L.A.'s wonderfully loopy hip-hop outfit the Pharcyde joins forces with the skate-punk thrash of Korn, a rather more dour affair. 11/6 at 7:30 P.M. *Roseland, 239 W. 52nd St. (307-7171). $18.50.*

Dave Koz and Peter White—The fusion saxopohonist and friend. 11/8 at 8 P.M. *Town Hall, 123 W. 43rd St. (307-7171). $35.*

Hanna Laslo—11/10 at 8:30 p.m. *Town Hall, 123 W. 43rd St. (997-1003). $35–$45.*

Bill Mays—The pianist performs a tribute to Duke Ellington with bassist John Patitucci, drummer Tim Horner, and alto-saxophonist Jon Gordon. 11/8 at 7:30 P.M. *St. Peter's Church, Lexington Ave. at 54th St. (935-2200). $10.*

Mighty Mighty Bosstones—Their role as ska emissaries to the alt-rock nation lately usurped by No Doubt, this collection of Boston true believers keeps on skanking. 11/1 at 8 P.M. *Roseland, 239 W. 52nd St. (307-7171). $15.50.*

Paco Peña—Featuring members of the Paco Peña Flamenco Co. 11/12–11/13 at 8 P.M. *Town Hall, $27.50–$45.*

Oumou Sangare—Mali's fiery-opinioned, sweet-voiced diva sings music of the ancient Wassoulou tradition with strikingly feminist sentiments, a captivating enough mix to have made her a superstar of West African music. She sings songs from her debut, *Ko Sira,* and her upcoming record *Worotan* (or "Ten Kola Nuts," the traditional bride price in Mali) on 11/9 at 8 P.M. *Symphony Space, Broadway at 95th St. (545-7536). $25.*

Billy Taylor—The pianist and jazz educator performs at the fifth annual Milt Hinton Jazz Perspectives concert. 11/14 at 1 P.M. *Baruch College Auditorium, 17 Lexington Ave., at 23rd St. (880-2880). Free.*

Ground Rules:

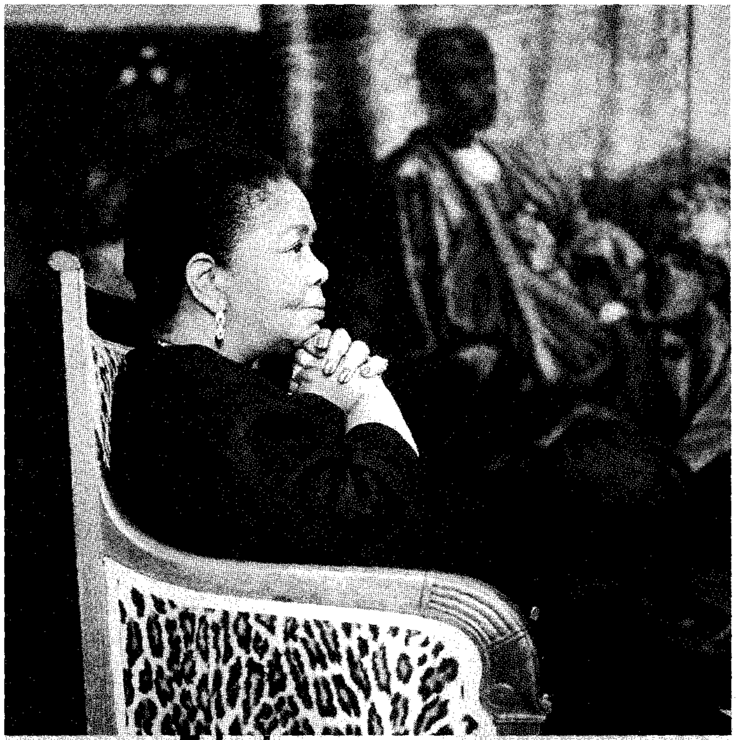
In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Performance

Have Sitar Will Travel

Back in the age of pop isolationism, the closest most Americans got to non-Western music was the cannibal chant in "Stranded in the Jungle." Now we have Peter Gabriel cavorting with Senegal's Youssou N'Dour, Eddie Vedder vocalizing with Pakistan's Nusrat Fateh Ali Khan, and, this week alone, Cape Verdean songstress Cesaria Evora and Mali diva Oumou Sangare performing at mainstream venues like Town Hall and Symphony Space. While this is as much a product of global shrinkage as anything else, the credit must go to Ravi Shankar—sitar virtuoso and, as George Harrison has it, the "Godfather of World Music"—for first opening the gates. Given the breadth of Shankar's music, Harrison's epithet is almost too faint. To the casual listener, Shankar's name is redolent of flower power. But the musician's work outside the Monterey Pop festival—including composing with Philip Glass, improvising with jazz musicians, and performing with the London Symphony Orchestra (all documented in this year's four-CD set *Ravi: In Celebration*)—earns panegyrics from the likes of violinist Yehudi Menuhin, who compares Shankar's genius to that of Mozart. Still, his is clearly the sort of broad-minded vision that makes for a model musical ambassador. "Whether it's Simon and Garfunkel, Mamas and Papas, anything that's beautiful and melodious, I love it," says the 76-year-old, who performs November 8 at Carnegie Hall with his 15-year-old daughter Anoushka (pictured). Some culture clashes, though, are the same the world over. "I could never stand this hard rock and this . . . bounding about and singing words that I couldn't understand," he says, sounding like Uncle Ernie in Scarsdale. "To me, that's not music."

CHRIS NORRIS



Talent Sorceress

Over simmering Latin rhythms, Cesaria Evora sings the sorrowful tones of morna, *the Cape Verde Islands' version of the blues. She hypnotizes at Town Hall, November 7.*

Photograph by Ernest Collins

They Might Be Giants—11/8 at 8 P.M. *Roseland. $18.50.*

'What Is Latin Jazz?'—Wynton Marsalis and pianist Danilo Perez host this Jazz for Young People program, featuring music from Jelly Roll Morton, Afro-Cuban jazz from Chano Pozo, and music by Dizzy Gillespie, Chico O'Farrill, Machito, Mario Bauza, and Tito Puente. 11/9 at 11 A.M. and 1 P.M. *Alice Tully Hall, Lincoln Center (721-6500). $12.*

Marianne Williamson—11/11 at 7:30 P.M. *Town Hall (307-7171). $19.*

Clubland

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 11/6: Yo-Yo Ma, bassist Mark O'Connor, and fiddler Edgar Meyer play a sold-out show of music from their recent collaboration *Appalachia Waltz*. 11/7: Ed Palermo and his big band perform the music of Frank Zappa. 11/8: Fairport Acoustic Convention. 11/9: John Gorka; Lucy Kaplansky. 11/12: The fine country singer-songwriter Marshall Chapman leads her band the Love Slaves in songs about outlet stores, Internet junkies, and modern love. *115 W. 4th St. (228-7880).*

Brownie's—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. Shows nightly at 9. 11/7: Much-hyped up-and-comers Vibrolush. 11/9: The Fleshtones. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flier-strewn pit—in a good way. 11/5: Floater. *315 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 11/6: Sweet Daddy Cool Breeze. 11/8–11/9: Erstwhile Rolling Stones harmonica player Sugar Blue. Every Sunday, it's the Open Blues Jam. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—St. Marks, not Coney Island, but still thrills and spills aplenty, with seedy outer-borough ambience and bands picked by Jesse Malin, lead singer of local punk-preservationists D Generation. Every other Saturday night belongs to the famed trash-rock party "Green Door NYC." Mondays are given to the jungle D.J. salon "Konkrete Jungle." 11/7: Talking to Animals. 11/10: The Ruby Dare. *15 St. Marks Pl. (674-7959).*

The Cooler—The meat-packing district's subterranean, steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. 11/9: The noisy and evocative crew of lo-fi impressionists Space Needle performs winsome electronic-minded indie rock. Every Tuesday, it's the electro-funk rotating D.J. showcase party Analog. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today, or ever. 11/5: The rootsy country-rock singer Michelle Malone leads her Band de Soleil. 11/6: Lokua Kanza. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. 11/8: Dishwalla; The Refreshments. 11/9: Michelle Shocked and the Casualties of Wah. 11/12: The Fixx. 11/13: Kathy Mattea. *17 Irving Pl. (777-6800).*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. 11/5: Sweet Georgia Brown. 11/6: Derek Trucks Band. Every Sunday, it's Manny's World Famous Blues Jam. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUE).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more *au courant* time slots of MTV. 11/6: Jeffrey Gaines; Madeline Peyroux; Thornetta Davis. 11/12: Betty. 11/13: Jim Lauderdale. *217 E. Houston St. (260-4700).*

Paddy Reilly's—The home of the rollicking hip-hop-accented Irish band Black 47 on Saturdays and the punkishly feisty Rogue's March on Sundays. *519 Second Ave., at 29th St. (686-1210).*

Sidewalk Cafe—The back-room Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. 11/5: Election Day party with Oren; Tricia Scotti; Alex Sniderman; Dean Kostlich. *94 Ave. A (473-7373).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. 11/5: Reggae dub experts the Congos stage a long-awaited reunion, with original members Roydel "Ashanti" Johnson and Cedric Myton. 11/6–11/7: Angela Bofill. *204 Varick St. (243-4940)*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. 11/5–11/7: Vocalist Michael Feinstein. 11/12: Crash Test Dummies. *240 W. 47th St. (921-1940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by getting there early. 11/6: Mavericks. 11/11: Philadelphia's live-band hip-hop sensation the Roots share a bill with hard-core Brooklyn MC Jeru the Damaja. 11/7: The lovely, thrush-voiced folk singer Iris DeMent sings the songs from her fine new record *The Way I Should. 51 W. 21st St. (727-7788).*

Westbeth Theatre—The West Side's mid-size, mid-price rock venue, which makes up for some unfortunately placed columns with the pleasant addition of a sultry bar and lounge. 11/6–11/10: Ray Davies presents his one-man show "The Storyteller." 11/13: Local radio treasure WFMU—probably the best of its listener-sponsored, play-anything-anytime kind in the country—presents a benefit concert to raise funds for housing. Featured performers are Stereolab, Blonde Redhead, and Run On. Show at 8:30 P.M. *151 Bank St. (691-2272).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 11/7: The Stranglers; Maids of Gravity. 11/8: Bernie Worrell, with David "Fuze" Fiucynski and others. 11/9: Percy Hill. 11/10: "Break Beats for the True Skool Headz," featuring D.J.'s Skribble, Tony Touch, and Eclips, and members of the Rock Steady Crew. Late show: "Breaking Point: Jungle Meets Hip-hop," featuring D.J.'s TC Islam and Soulslinger. 11/11: Godflesh. *161 Hudson St. (966-5244).*

Jazz

Birdland—A roomy bandstand overlooking a classy boîte as suggestive of Big Band–era elegance as the club's name. The jazz restaurant is recently relocated from its uptown outpost. 11/6–11/19: Harry "Sweets" Edison All-Stars. 11/13–11/16: John Hicks Quintet; Bobby Watson. *315 W. 44th St., bet. Eighth and Ninth Aves. (581-3080).*

Blue Note—Easily the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening and, as its empire expands, charges accordingly. This month, the club celebrates its fifteenth anniversary with an even-more-high-powered month of talent. 11/5–11/10: Tenor-saxophone great Joe Henderson leads his big band. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Bradley's—Jazz's secret garden and, at 25 years old, second only to the Village Vanguard for longevity. It's an intimate, dark-paneled restaurant into which some of the city's best jazz musicians creep after hours. Sets at 10, midnight, and 2 A.M. *70 University Pl., at 11th St. (473-9700).*

Cajun—A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. *129 Eighth Ave., at 16th St. (691-6174).*

Iridium Room—The artfully wacky restaurant across from Lincoln Center crosses Dalí with Dr. Seuss in its décor and hosts some formidable jazz comers in its basement, along with the occasional legend. One of the latter, the great guitar innovator Les Paul, has moved his Monday-night office hours here after the closing of his longtime haunt, Fat Tuesday's. 11/5–11/10: Singer Dee Dee Bridgewater performs with the Jacky Terrasson Trio. 11/12–11/13: Eric Reed Quartet. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Knickerbocker Bar & Grill—A wood-paneled-and-brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. *33 University Pl. (228-8490).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars, and some of the biggest names in now music. 11/5: The "Smokin' Latin Jazz" series presents Orquesta Broadway. 11/6: San Francisco's prankster guitar trio T. J. Kirk—which includes wunderkind Charlie Hunter—performs the music of Thelonious Monk (the *T*), James Brown (the *J*), and Rasaahn Roland Kirk (the *Kirk*), often simultaneously—an ear-catching mix of improvisatory gusto and name-that-riff. 11/7–11/8: Andrew Hill leads a quartet with Bennie Maupin, Reggie Workman, and Pheeroan Ak Laaf. Mondays, tenor saxophonist David Murray's big band, the Next Legacy Orchestra, holds forth. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post-Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. 11/7: Myron Walden Quartet. 11/12: Sam Newsome. Thurs.–Sun., shows start at 10. *183 W. 10th St. (929-7565). $*

Sullivan's—Broadway's newest retro-fifties snuggery is being kicked off with sounds appropriate to the pose. Wednesday and Thursday evenings are given over to a revolving assortment of jazz talent. Fridays enjoy the R&B sounds of Gordon Edwards and his band, Stuff. The whole scene is under the supervision of *Late Show* musical director (and restaurant co-owner) Paul Shaffer; conveniently enough, he only has to run down a flight of stairs or two in the Ed Sullivan Theater to be on it. No cover; there's a two-drink minimum on Fri. and Sat. *1697 Broadway, at 53rd St., in the Ed Sullivan Theater (541-1697).*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. 11/5–11/10: Sonny Fortune performs music from his new record, *From Now On.* Every Sunday, Doc Cheatham plays from 2 to 6. Every Monday it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

avern on the Green—In a somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars, and a scant $4 cover on Mondays. Also new to Mondays is "Amanda on the Green," a series of Monday-night performances by young singing, songwriting, and comedy talent presented by Amanda Green. 11/5–11/9: Cabaret song stylist Cynthia Crane performs with the Mark Soskin Trio. *Central Park at W. 67th St. (873-3200).*

illage Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Mondays, the Vanguard Jazz Orchestra swings on. 11/5–11/10: Legendary bebop drummer Roy Haynes leads a quartet, with Ed Howard, Donald Harrison, and surprise guest. 11/12–11/17: Cyrus Chestnut Trio, with Peter Washington and Lewis Nash. Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

isiones—Spanish food and avant-ish jazz guests, along with some funkified post-boppers. Every Monday, Gil Evans protégée and composer Maria Schneider leads her excellent seventeen-piece Orchestra at 9 and 11. Every Sunday, it's the Gust. W. Tsilis Quartet. Sets at 9 and 11, with extra show Fri. and Sat. at 1 A.M. *125 Macdougal St. (673-5576).*

inno—A pretty Italian restaurant with a tiny piano on its awning, Zinno is more dining spot than jazz club, though its musical guests are often pleasant surprises. *126 W. 13th St. (924-5182).*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Wednesdays, Risa Barash hosts Women of Comedy Nights; Thursday, it's Chupacabra Night with Arnold Acevedo. Thursdays, Arnold Acevedo hosts "The Hottest Latino Comics." Shows are at 9:30. *82 W. 3rd St. (477-1000).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. 9 P.M. and 11 P.M.; Sat. 9 P.M., 10:45 P.M., and 12:30 A.M.; and Sun.–Thurs. at 9 P.M. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and, at 3,300 square feet, palatial new comedy spot in the Flatiron district. 11/8–11/11: Vanessa Hollingshead; Brian Williams; Vinny Copolo; Eddie Brill. Sun., Mon., and Tues. at 8:30 P.M.; Thurs. at 8:30 and 11 P.M.; Fri. at 9 and 11:30 P.M.; Sat. at 9:30 P.M. and midnight. Cover is $12 plus two-drink minimum Fri.–Sat., $8 on weeknights. *34 W. 22nd St. (367-9000).*

Luna Lounge—Mondays, it's "The Show Formerly Known as Rebar," where hip, alternative-minded comedians from MTV's *The State* and elsewhere try out their riskier, stranger material. Shows at 8. *171 Ludlow St., at Houston St. (260-2323).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. 11/8: "The Funniest West-Sider Contest." 11/8–11/10: Judy Gold; Darrell Hammond; Patrice O'Neal; Lenny Marcus. Sun.–Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. *236 W. 78th St. (595-0850).*

Talent Different Worlds

From jazz to Broadway to disaster-movie love songs, Maureen McGovern has had one of pop's strangest, most rewarding careers (including a star turn as the singing nun in *Airplane*). The well-traveled singer performs the music of Harold Arlen and others at Rainbow & Stars through November 23.

otograph by Deborah Feingold.

Cabaret

Algonquin Hotel—Through 1/4: Andrea Marcovicci. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $30; $15 minimum. *59 W. 44th St. (840-6800).*

Arcimboldo—On Sunday evenings, this stylish trattoria in the U.N. neighborhood offers "Opera With Taste," a series of programs featuring selected arias performed by a rotating ensemble of up-and-coming young stars from the Metropolitan Opera, at 7 and 8:30. The prix fixe dinner menu (seatings at 6:15 and 7:45) is $40; no music charge. *220 E. 46th St. (972-4646).*

Asti—Singing-waiter frolics with an emphasis on opera and operetta (frequently shoulder to shoulder *and* bolder and bolder) are the keynote of this Village landmark. No music charge. *13 E. 12th St. (741-9105).*

Bemelmans Bar—Michael Devine plays Tuesdays through Saturdays, 5:30–8 P.M. Through 12/31: Barbara Carroll plays 9:45 P.M.–12:45 A.M. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Carlyle—No less a personage than Bobby Short comes home to roost, occupying his favorite haunt through December 31. Tues.–Sat. at 8:45 and 10:45. $45; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Stop by for the dancing on Friday and Saturday evenings from 8:30 to 12:30, backed up by the romantic stylings of singer-pianist Kathleen Landis and her trio. $15; jacket and tie required. *2 E. 61st St. (940-8185).*

Claire—Jazz vocalist David Downing. Thurs. and Sun. at 9, Fri. and Sat. at 9:30, Sun. at 1. No cover, no minimum. *156 Seventh Ave. (255-1955).*

F. illi Ponte—Pianist-singer David Raleigh rocking the room at the newly renamed BeCa (Below Canal) Bar with his group, the Little Big Band. Wed.–Sat. from 8 to 1. No cover, no minimum. *39 Debrosses St. (226-4621).*

Ibis—This Mediterranean-flavored supper club, popular in the early eighties, has reopened with a variety show incorporating song, dance, magic acts, and—what else?—belly dancing. Wed.–Sun. at 9. Dinner and performance, $45. Performance only: $5 with a $20 minimum Wed.–Thurs., $10 with a $20 minimum Fri.–Sun. *327 W. 44th St. (262-1111).*

Michael's Pub—Woody Allen has tooted his last clarinet line at the old Michael's on East 55th Street. The cabaret has now moved across town to the Parker Meridien Hotel, trading saloon ambience for that of a Parisian Rive Gauche salon in the thirties. Allen's New Orleans Funeral & Ragtime Orchestra should be quite at home. They play Mondays at 8:45 and 11. $25 cover, plus a two-drink minimum. *Bar Montparnasse, Parker Meridien Hotel, 118 W. 57th St. (758-2272).*

Rainbow and Stars—Maureen McGovern returns to this increasingly prominent venue with her sweet yet powerful voice, celebrating the music of Harold Arlen in conjunction with the release of her new CD *Out of this World.* Through 11/23. $40 cover. Tues.–Sat. at 8:30 and 11; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—The Joe Traina Quintet is in the second year of its wildly successful Friday-evening engagement in the Club Room here, playing jazz, swing, and show tunes with various guest vocalists at 10:30. (A CD of recordings from the series was recently issued, and it is well worth your notice.) Jazz singer Martha Lorin sings songs from Ella Fitzgerald's songbook series on November 8. No cover, no minimum. *234 W. 44th St. (221-8444).*

Windows on the World—At the recently opened (and somewhat immodestly named, frankly—but, hey, this is New York) Greatest Bar On Earth, pianists Ernie Scott and Greg McKenzie can be found on hand seven days a week; a small combo is added to the mix Thursday through Saturday. This week, Set 'em Up Joe plays jazz and American pop Thurs.–Sat. No music charge Sun.–Wed.; Thurs.–Sat., $10 per person after 9. *1 World Trade Center, 107th floor (524-7000).*

the mix

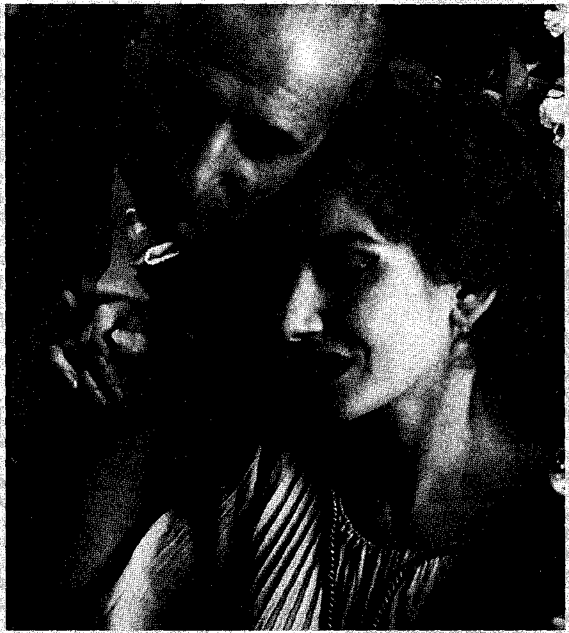
Maria Callas...*Bookworms*...Food Tours

John Leonard's Television Notes

The Morrison Murders (11/5; 9 to 11 P.M.; USA) is another disappointment for the talented John Corbett, who hasn't found a decent role since the demise of *Northern Exposure.* In this based-on-a-true-story TV movie, from a cable network that should stick to making up its moonshine *noir,* Corbett is the good-brother trucker who simply doesn't believe that his bad-seed sibling, Jonathan Scarfe, murdered their mother and father as if he were some sort of Menendez. Gordon Clapp, from *NYPD Blue,* is a somewhat less affectionate downhome sheriff.

Turning Point (11/7; 10 to 11 P.M.; ABC) breaks some network ground with a sympathetic primetime look at same-sex marriage from the points of view of gays and lesbians, their families and friends, the law, and the feverish emotional climate. Elizabeth Vargas is the calm and thoughtful correspondent.

A Step Toward Tomorrow (11/10; 9 to 11 P.M.; CBS) asks Judith Light to perform as an incorrigibly cheerful single-mother Job, who must cope with the afflictions of divorce, relocation, one son who is a paraplegic because of a freak diving accident, another son who blames himself for it, Christopher Reeve as perhaps a bit much of an inspiration, Alfre Woodard as a doctor not quite sure she wants to take on the insurance company, and the sort of pop-therapeutic uplift to be found only in network-TV weepies.



On View **For admirers who don't already have their hands full with the definitive coffee-table *Callas* (Stewart, Tabori, & Chang), now comes Paul Seligman's commemorative exhibition at the Modernage Gallery. Forty years after Callas's performance (in *Norma*) on the opening night of the 1956–57 Met season, Seligman brings together his peerless photographs of the diva as well as images of Anderson, Sutherland, Bing, and the Met (new and old). (1150 Sixth Avenue; 997-1800.)**

Photograph by Paul Seligma

Radio Highlights

Music of the Irish—11/10 at 12 P.M.: Features songs with Irish Gaelic lyrics and discussion of the meanings and origins of the songs in the context of Irish history. WFUV, 90.7 FM.

America A to Z—11/4–11/8: Artists including Neil Young, Emmylou Harris, and B. B. King are featured in this five-day tribute to American roots music during City Folk's fall fund-raising week. Includes artist profiles and live performances. WFUV, 90.7 FM.

Casper Citron—11/9 at 10 P.M.: Dr. Larry Norton, breast-cancer specialist at Sloan-Kettering, tells us about new and simpler advances in detection; Herbert Mitgang discusses his biography of Judge Samuel Seabury in *The Man Who Rode the Tiger;* Seth Kaller, the director of the America Exhibit Hall, explains the permanent historical exhibit on display at Macy's; Alix Kate Shulman talks about midlife transformation and changes for women in American society in *Drinking the Rain.* WOR, 710 AM.

Yo Yo Ma, Matt O'Connor, Edgar Meyer—11/6 at 8: Rita Houston and Paula Zahn host this live collaborative performance of *Appalachia Waltz* at the Bottom Line club. WFUV, 90.7 FM.

New York & Company—11/5: Designer Oscar de la Renta gives some tips; Julia Child on baking; Mort Rosenblum extols the virtues of olives. 11/6: South African novelist Andre Brink on his *Imaginings of Sand;* Dr. Alan Cooper untangles the English language for you. 11/11: Mark Singer discusses the deeply weird American journey of Brett Kimberlin in *Citizen K;* Sheldon Novick on the life of Henry James; Claire Bloom talks about *Leaving a Doll's House;* Matthew Drutt on curating the exhibit "Max Beckmann in Exile." 11/12: Robin Davidson discusses *Desert Places;* Allen Ginsberg discusses his *Selected Poems 1947–95;* cartoonist R. O. Blechman and his book *The Life of St. Nicholas.* 11/13: Etymologist Richard Lederer decomposes English; Aljean Harmetz discusses the making of *Gone With the Wind* and his *On the Road to Tara;* Peter Hoeg on his new novel, *The Woman and the Ape;* Steven Jenkins and his *Cheese Primer.* Leonard Lopate hosts. Weekdays at noon. WNYC, 820 AM.

The Written Word

1996 National Book Award Finalists—11/4 at 8: Includes Andrea Barrett, Paul Hendrickson, Hayden Carruth, Charles Simic, and Helen Kim, among others. The Auditorium at the Equitable Center, 787 Seventh Avenue, bet. 51st and 52nd Sts. (645-5848); $20.

An Evening of Swedish Poetry—11/4 at 8: Swedish poets Katarina Frostenson, Lars Gustafsson, Goran Sonnevi, and Birgitta Trotzig appear with American poets and translators Robert Bly and Rika Lesser. Unterberg Poetry Center, 92nd St. Y, 92nd St. and Lexington Ave. (996-1100); $10.

Christine Mary McGinley—11/7 at 6:15: Performing "The Words of a Woman," a one woman play–literary mosaic, composed entirely of the written words of extraordinary women. Fifty women—artists, thinkers, and writers—from the past three centuries are included, and individual passages of poetry, fiction, letters, and essays are woven together to create an individua persona and a single voice. NYU's Fales Library, 70 Washington Square South (998-6844); free.

Grace Paley and Junot Diaz—11/6 at 6:30: Reading from *Lost Words,* the new issue of *Index on Censorship,* the magazine dedicated to examining free-speech issues worldwide has assembled this special issue with fiction by writers whose work has been banned. Rizzoli Bookstore, 454 W Broadway (226-6563); free.

Random House Literary Breakfast—11/7 at 8:30: "The Writing of John O' Hara." With Louis Begley, David Brown, Shelby Foote, Fran Lebowitz and Gay Talese. Fred's, Barneys New York, 10 E. 61st St. (940-7480); $35.

Jonathan Galassi—11/7 at 6:30: Reading from a recent translation of Nobe Laureate Eugenio Montale's *Collecte Poems 1925–1956.* The Mercantile Library, 17 E. 47th St. (317-1984); $5, $ seniors, students.

Charles Simic—11/7 at 8: Reading from *Walking the Black Cat.* Lewisohn Hall, Rm. 510 Columbia University at 116th St. and Broadway Free.

bell hooks—11/8 at 7: Reading from *Reel to Real Race, Sex, and Class at the Movies.* A Differen Light, 151 W. 19th St. (989-4850); free.

Marilyn Diamond and Dr. Donald Burton Schnell—11/ at 12: Read from *Fitonics for Life.* Shakespeare & Co., 939 Lexington Ave. (570-0201); free.

Louise DeSalvo, Edvige Giunta, Agnes Rossi—11/10 a 7: Read from their recent work. Cornelia St Cafe, 29 Cornelia St. (989-9319); $5.

Nan Goldin, Bill Rice, Linda Yablonsky—11/10 at 7 Reading from *The Waterfront Journals,* by Davi Wojnarowicz. KGB, 85 E. 4th St. (358-1935); free

The Art of Drama—11/11 at 8: With David Hare an Wallace Shawn. Introduced by Mike Nichols Unterberg Poetry Center, 92nd St. Y, 92nd St and Lexington Ave. (996-1100); $12.

Geoff Nicholson—11/12 at 7: Reading from *Foot sucker.* Shakespeare & Co. Booksellers, 939 Lexington Ave. (570-0201); free.

Lisa Hayes—11/12–11/13 at 8: A performance piec portraying Charlotte Bronte's nineteenth-centur literary heroine Jane Eyre. Merchant's Hous Museum, 29 E. 4th St. (777-1089); nonmembe $10, members $7.

Joe Wenderoth, John Donoghue, Burton Shulman, Alic

Ostriker—11/17 at 3: Civic Center Synagogue, 49 White St., bet. Church and Broadway (996-7141); $7.

Lectures and Panels

Grace Paley—11/6 at 8: "Literature: Does It Speak to the Modern World?" Louis Koch Auditorium, Yeshiva University's Midtown Center, 245 Lexington Ave., bet. 34th and 35th Sts.; free.

Touchdown in Japan—11/6 at 6:30: With Peter Abitante. His talk will focus on how the Japanese view football and the difficulties he's encountered in his promotional efforts. The Japan Society, 333 E. 47th (752-3015); $15, $10 members.

Powerful Expressions—11/6 at 6:30: An artists' panel with Will Barnet, Robert Birmelin, Sidney Goodman, Nancy Grossman, and Jerome Witkin. National Academy of Design, 1083 Fifth Ave., at 89th St. (369-4880); $8, $5 Academy friends and students.

Balance and Harmony in Our High-Powered Lives—11/7 and 11/8 at 7:30: Metaphysician and therapist Judy Wicker. The Culture Center, 410 Columbus Ave. (532-6294); $15.

Fact and Fiction in Japanese Cross-Cultural Relationships—11/7 at 6:30: lecture with authors Karen Ma and Alan Brown, the Japan Society, 333 E. 47th (752-3015); members $8, nonmembers $10.

Three Views of '39: Why Does the 1939 World's Fair Still Matter?—11/7 at 6: Explores the effects of the '39 Fair's visionary plans 50 years later. Museum of the City of New York, 1220 Fifth Ave. (534-1672); free.

A Conversation With Ray Bradbury—11/11 at 6: The Museum of Television and Radio, 25 W. 52nd St. (621-6000); $10, $8 museum members.

The Effect of the Election on the Economy—11/12 at 7:30: Dr. Irwin L. Kellner interviewed by *Wall Street Journal* columnist Tom Herman. 92nd St. Y, 92nd St. and Lexington Ave. (996-1100); $18.

Chinese Medicine—11/12 at 7: A lecture by Dr. of Oriental Medicine Jeff Jacob on the history of Chinese medicine and its potential for integration in Western medical clinics. The New York Center for Pain Management, 340 E. 49th St., bet. First and Second Aves. (759-7400); free.

Coaches and GM's Celebrate the NBA at 50—11/12 at 8: Five top coaches and general managers from the NBA's first 50 years look at the changes in coaching and managerial style and the growth and evolution of the league over the past half-century. 92nd St. Y, 92nd St. and Lexington Ave. (996-1100); $18.

The Future of Lower Manhattan in Cyberspace—11/13 at 6:30: A diverse panel discusses the impact of technology on the economy and physical development of lower Manhattan. The Information Technology Center, 55 Broad St. (213-5988); $7.

Harry Wu—11/13 at 8: China's best-known dissident continues to risk his life to expose Beijing's human-rights abuses. 92nd St. Y, 92nd St. and Lexington Ave. (996-1100); $18.

Tours

Downtown New York: Diversity and Change—11/6 at 12:30: Family history and personal reminiscences will add to understanding Downtown's past 90 years. Explore former immigrant neighborhoods, visit monuments to corporate and civic grandeur, and discuss Downtown's corporate revival. Meet at the Horace Greeley statue east of City Hall on the Centre Street side facing City Hall. For more information, please call the Municipal Art Society at 935-3960; $10, $8 for students, seniors, and MAS members.

Ellis Island Memories—11/9 at 10:30: Visit Ellis Island and the Kessel Garden for a guided tour and discussion of the history of American immigration. Meet at the flagpole at the center of Castle Clinton National Monument located in Battery Park. Call Big Onion Walking Tours at 439-1090 for further information; $25 plus $7 for the ferry.

Ellis Island—11/9 at 1: A guided tour of the Ellis Island Museum and grounds, including a talk on the history of American immigration. Meet at the flagpole at the center of Castle Clinton National Monument located in Battery Park. Call Big Onion Walking Tours at 439-1090 for further information; $15, $13 seniors and students (includes boat ticket, movie, and tour).

Long Island City, Part II: Dutch Kills and the Legacy of Industry—11/9 at 1: Beginning at the intersection of Vernon Boulevard and Jackson Avenue in Queens, head inland for a view of Newton Creek, the Brooklyn-Queens border river that was the focus of intense industrial development in the late-nineteenth century. Follow internal railroad spurs, roads, and the canals formed from Dutch Kills to the massive commercial structures of the post-World War I era (built where freight transportation alternatives were maximized). For further information or a reservation, please call the Municipal Art Society at 935-3960; $15, $12 for MAS members.

East Hampton Artists—11/10 at 8:30 A.M.: Visit the eastern end of Long Island with guide Susan L. Halper, art consultant and broker, and meet with local artists and writers. Includes stop at the Alphonso Ossario Foundation in Southampton. For information and reservations, call 996-1100; $60.

New York in War and Peace—11/11 at 1: A special Veterans Day tour of Lower Manhattan to reveal the role the city and its people have played in America's military history. Stops include Fraunces Tavern, the site of the Battle of Golden's Hill, the Vietnam War Memorial, and the grave sites of General Richard Montgomery, Alexander Hamilton, and Captain James Lawrence. Meet on the front steps of City Hall. Call 439-1090 for further information; $9, $7 seniors and students.

Events

Talking Book Festival of Literary Arts—11/4 to 11/9: A diverse group of contemporary literary artists will convey their sense of what "America" means and take the "temperature" of society during this festival of the literary arts, part of the New School's University Diversity Initiative. 11/4 at 7: "Facing the State of the Union," with June Jordan, Jane Lazarre, and the Last Poets. 11/5 at 7: Poets from the PBS series *The United States of Poetry* will read from their works. Guests include Allen Ginsberg, Bob Holman, Naomi Shihab Nye, Pedro Pietri, and Sue Wallis. For more information on these and other events planned for the festival, please call 229-5667, ext. 333. All events are free, except "The Tongues of Fire Choir" 11/9. Events at the New School will take place at Tishman Auditorium, 66 W. 12th St.

"Art for Kids' Sake" Silent Art Auction—11/7 to 11/9: The proceeds will benefit the Little Red Schoolhouse's scholarship fund, which supports more than 40 percent of the student body. Works by Donald Baechler, Willie Birch, Sarah Charlesworth, Roy Lichtenstein, Brice Marden, Elizabeth Murray, and Ruth Orkin will be included in the auction. Final bids must be tendered by Sat., 11/9, at 7 P.M. Thread Waxing Space, 476 Broadway, bet. Broome and Grand Sts., second floor (477-5316).

OUTEXPO—11/9 at 12: An exhibition of gay and lesbian art and business, including music performances, crafts fair, refreshments, and a business-fair exhibit. P.S. 3, 490 Hudson St. (289-1741); $5.

5th Annual Poetry Publication Showcase—11/9–12/12: An exhibition of all the new poetry books published in the U.S. during the past year. The showcase explores trends in poetry publication and poetry sales and includes commercial, independent, university, and micropress publications. Events include opening reception on 11/9 at 5 P.M.; a panel discussion and reading with poets Michael Klein and David Mura on 11/21 at 7 P.M., $8; a seminar, "The Self Published Book," on 11/12 and 11/19 at 7 P.M., free; and a reading from *The Gift of Tongues: An Evening of Poetry From Copper Canyon Presson* 11/15 at 7; $8. For

In Print
Life Sentences

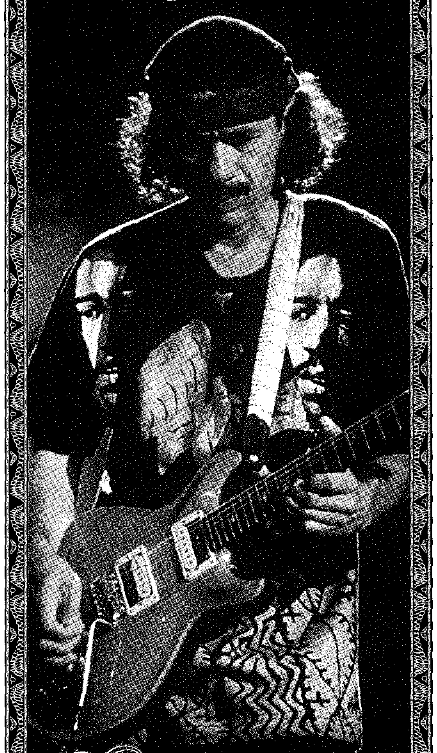
Bookworms
Great writers and readers celebrate reading
edited by
Laura Furman
&
Elinore Standard

The glut of "meta-writing" (particularly cheap journalism about cheap journalism) has turned some fairly reasonable people into vocal extremists who will *not* read books about reading. Their querulousness seems benign until it is recalled that much of belles lettres, including all literary criticism, makes for reading about reading. If, as Susan Sontag believes, one becomes a writer "not so much because one has something to say as because one has experienced ecstasy as a reader," then that ecstasy should be in evidence all over journals and letters, stories and poems, essays and memoirs. It is. And ecstasy is the subject of *Bookworms* (the uninspired title is taken from a Katherine Mansfield journal entry), an inexpensive anthology spanning the aforementioned six genres. Editors Laura Furman and Elinore Standard's selections are, in the main, wonderful examples of their authors' work, and the range of contributors is wide (Keats to Woolf to Wolff to Kincaid). Furman and Standard know that one of the best readers (and letter writers) America has had was Justice Holmes, and they wisely went to Bernard Malamud's lovely "The First Seven Years" for fiction straddling the themes of romantic and literary yearning. Even at 323 pages, this is a slight book: There are so many entries that several are necessarily abridged, and the person not new to the material feels the loss. But it is also an exceptionally pleasant book, expressly made for the serious reader's solo diner visits and subway rides. (Carroll & Graf; $13.95.)

LINDA HALL

ONLY FROM AMERICAN EXPRESS

American Express presents



SANTANA in LAS VEGAS

Celebrate this Holiday Season in Las Vegas!

DECEMBER 27, 28 & 29
HARD ROCK HOTEL • LAS VEGAS

American Express has reserved a limited number of prime seats for American Express® Cardmembers. Tickets are $57 and $27.

AMERICAN EXPRESS
800-559-AMEX
MON-FRI 9AM-9PM SAT-SUN 9AM-7PM

All tickets are subject to a TicketMaster service charge.

CHARGE AGAINST HUNGER do more AMERICAN EXPRESS Cards

TO APPLY FOR THE AMERICAN EXPRESS CARD, CALL 1-800-THE-CARD

©1996 American Express Travel Related Services Company, Inc.

more information on these and other events, please call 431-7920. Poets House, 72 Spring St.

Create Your Own City of the Future—11/9 at 2: A family workshop including an exhibition of *Drawing the Future: Design Drawings From the 1939 World's Fair.* Museum of the City of New York, 1220 Fifth Ave. (534-1672); free.

Exhibitions

The Treasures of the San Diego—Through 2/28/97. Sunken treasures from the 1600s. Among the artifacts on display: four cannons, navigational instruments, an ivory chess set, swords, helmets, and more. The Philippine Center, Fifth Ave. and 45th St. (922-3019); $4, $2 children over 12.

Fourth Annual New York Digital Salon Computer Art and Design Show—11/11 to 12/6: Showcase of computer-generated artwork at the Visual Arts Museum, 209 E. 23rd St. (592-2011); free.

A Tribute to Cars and Fashion—Through 11/10, 10 A.M. to 6 P.M. every day: Robert Isabell transforms General Motors's Fifth Avenue showroom with vintage GM cars. 767 Fifth Ave., at 59th St.; free.

Online

Xzibit—Detroit-born rapper Xzibit talks about his new release *At The Speed Of Life.* Xzibit won much acclaim with his first single, "Paparazzi," a song about how so much hip-hop has sold out to Hollywood. On Prodigy in the SonicNet Music area: 11/4 at 7:30 P.M.

Dr. Woof—Matthew Margolis is one of the country's leading experts on dog behavior, and in just a few sentences he can tell you how to successfully train your dog, even if you think it's hopeless. Plus, learn the biggest myths about dog training. On Prodigy in the Night People area: 11/5 at 8 P.M.

Vote for the Better Design—A client of the O Design group can't decide between two Website designs. Cast your vote anytime Nov. 5–12. *(http://www.cma-inc.com)*

Pat Boone—In terms of hit singles, only Elvis Presley was more successful than Pat Boone between the years 1955–1963. The ageless superstar is currently celebrating his fortieth anniversary in show business with the forthcoming release of *Pat Boone: 40 Years of Hits,* a video collection of classic performance footage. On Prodigy in the Spotlight area: 11/5 at 9 P.M.

Election Day Results—Follow the election real-time with up-to-the-minute reports and discussions. On CompuServe in the White House Forum: 11/5 starting at 11 P.M.

Pet Shop Boy—Neil Tennant of the Pet Shop Boys discusses their new album, *Bilingual,* and answers questions about their music in a conference hosted by music journalist Mark Edwards. On CompuServe in the Conference Center: 11/7 at 3 P.M.

Dave Thomas—Not the Wendy's guy, he's actor Dave Thomas from *Grace Under Fire,* who has a new book coming out called *SCTV Behind the Scenes.* On Prodigy in the Spotlight area: 11/7 at 9 P.M.

Worried About ADD?—Dr. Thomas Armstrong discusses his reasons for challenging the mislabeling of millions of children as having Attention Deficit Disorder. On CompuServe in the Conference Center: 11/7 at 9 P.M.

Conferences last about one hour. Send suggestions to runnette@dti.net

Happening Ethnocentricity

The 92nd Street Y offers a superb trio of food excursions this week: The Chelsea Food Market (November 6; *visit the immense wholesale center's 24-hour merchants*), the International Noshing Tour of Brooklyn (November 11; *sample food in the borough's best ethnic restaurants and shops*), Chinatown's Herb Markets (November 14; *navigate the neighborhood's storefronts*). Call 996-1100.

Sports

Women's Open Court Basketball—Tuesdays throug 11/19, 6 to 8 P.M.: The men clear out one nigh a week so that women can shoot with fellow females (for a change) and size up the competitio for the women's basketball league that begin here in Dec. Chelsea Piers Fieldhouse (336-6500); $7/hr.

The Wedge—11/7 at 6:30 P.M.: If you gazed i wonder at this ragtag group of bikers and inlin skaters as it rolled through the Village las month, here's your chance to join the casuall organized one-hour jaunt. Also referred to a "The Cube Ride." First Thurs. of each month Meet at the Astor Place Cube; sponsored b Times Up! (802-8222); free.

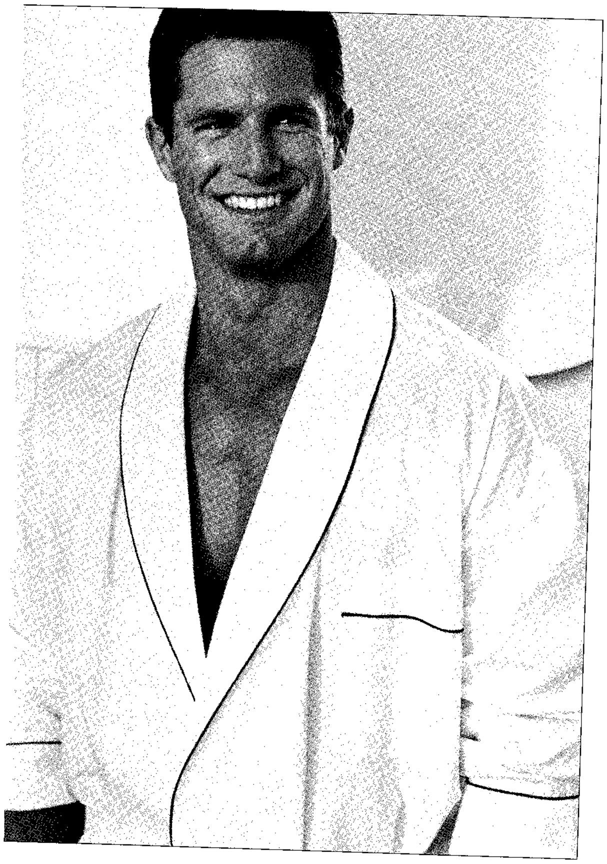
Outdoor Bound Day Hikes—11/9–10: Now's the tim to catch a glimpse of the last leaves of fall Choose from two guided expeditions that begi and end in the city: Saturday's easy five-mil walk in the Westmoreland Nature Sanctuary a Mt. Kisco, N.Y., or Sunday's moderately challenging ten-mile hike in Harriman State Park Bring your lunch and a daypack; vans leave at A.M. Sat. and 10 A.M. Sun. from 23rd St. and Firs Ave.; return is around 5 P.M. (505-1020); $42.

Hockey—11/9: Devils vs. Islanders at 7:35 P.M. Continental Airlines Arena (Sportschannel) 11/12: Devils vs. Washington Capitals at 7:3 P.M., Continental Airlines Arena (Sportschannel) 11/11: Rangers vs. Vancouver Canucks at 7:3 P.M., Madison Square Garden (MSG Network)

Football—11/10: Jets vs. New England Patriots at P.M., Giants Stadium (WNBC).

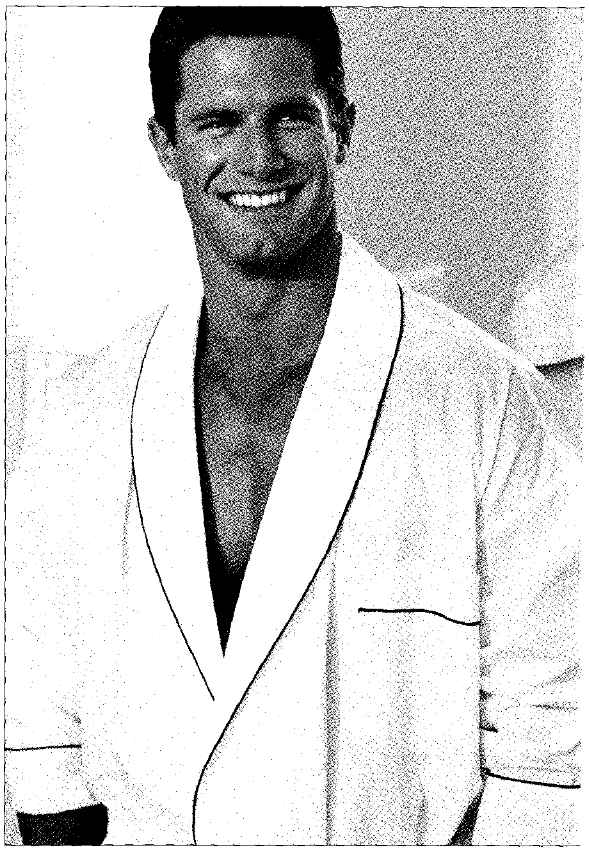
Knicks—Call Madison Square Garden at 465-674 for home game dates and times.

Photograph by Tom Caravagli



hat do you want him to wear tonight?

Turn to the front pages
of this magazine to decide.



What do you want him to wear tonight?

Turn to the front pages
of this magazine to decide.

in concert

Anne-Sophie von Otter...Flutist Paula Robison

Classical Music

Tuesday, November 5

ew York Philharmonic—Performs works by Mozart, Fauré, and Bizet with pianist Chick Corea; Bobby McFerrin, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 7:30; $15–$65.*

Wednesday, November 6

an Francisco Symphony—With the Dessof Symphonic choir, performs works by Ives and Prokofiev; Michael Tilson Thomas, conductor. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; $17–$65.*

ffrey Siegel, Pianist—"Rhapsody!" featuring works by Brahms and Gershwin. *92nd St. Y, 1395 Lexington Ave. (996-1100), at 8; $15.*

Thursday, November 7

argemusic—Works by Beethoven and Brahms for piano and strings. *Fulton Ferry Landing, under the Brooklyn Bridge (718-624-4061), at 7:30; $15–$23.*

ew York Philharmonic—With violinist Gil Shaham, performs works by Harris, Bruch, and Beethoven; Zdenek Macal, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$65.*

n Francisco Symphony—With violinist Anne-Sophie Mutter, performs works by Harrison, Penderecki, and Berlioz; Michael Tilson Thomas, conductor. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; $17–$65.*

an-Philippe Collard, Pianist—Performs work by Fauré, Chopin, and Rachmaninoff. *Miller Theater, Broadway and 116th St. (854-7799), at 8; $15.*

rlo Grante, Pianist—Performs an all-Godowsky program. *Merkin Concert Hall, 129 W. 67th St. (362-8719), at 8; $15.*

ristopher Parkening, Guitarist—Performs works by Villa-Lobos, Fernando Sor, and De Falla, as well as Bach and Domeniconi. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $25.*

Friday, November 8

w York Philharmonic—See 11/7, at 11.

ula Robison, Flutist—Performs works by Vivaldi and Handel. *Temple of Dendur, Metropolitan Museum of Art, 1000 Fifth Ave. (570-3949), at 7; $40.*

SM Symphony—Performs works by Ravel, Prokofiev, and Strauss; Sixten Ehrling, conductor. *John C. Borden Auditorium, Manhattan School of Music, Broadway and 122nd St. (749-3300), at 8; free.*

dreas Schmidt, Baritone—Performs Schubert's *Die schöne Müllerin. Weill Recital Hall, Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; $28.*

tional Chorale—Performs Mozart's *Requiem*, plus excerpts from *Thamos, King of Egypt. Avery Fisher Hall, Lincoln Center (721-6500), at 8; $20–$55.*

Ground Rules:

This section emphasizes classical concerts, ecitals, and public square/park performances (but nly the premeditated ones), and includes the ocasional jazz concert if it is held, say, outdoors or in public space. For rock concerts and club innation, see "Nightlife."

Richard Kastle, Pianist—Performs his own compositions and works by Chopin and Liszt. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $12.*

Saturday, November 9

Paula Robison, Flutist—See 11/8.

Boys' Choirs—Boys' choirs from Grace Church in New York, St. Peter's in Philadelphia, and Trinity in New Haven perform four works by Mozart, including *Exsultate Jubilate. Grace Church, 802 Broadway, at E. 10th St. (254-2000), at 7:30; $10.*

New York Philharmonic—See 11/7.

Orpheus Chamber Orchestra—With cellist Mischa Maisky, bass Gennady Bezzubemkov, and soprano Ljuba Kazarnovskaya, performs works by Schnittke, Tchaikovsky, and Shostakovich. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; $16–$48.*

Sunday, November 10

New Century Saxophone Quartet—Performs works by Singlée, Gould, and Gershwin. *Kosciuszko Foundation, 15 E. 65th St. (734-2130), at 3; $15.*

Amsterdam Baroque Orchestra—Performs Bach's *B-minor Mass*; Ton Koopman, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 3; $15–$35.*

The Met Orchestra—With mezzo-soprano Anne-Sophie von Otter, tenor Robert Alagna, and bass-baritone José van Dam, performs Berlioz's *Faust*; James Levine, conductor. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 3; $30–$135.*

Moscow Conservatory Trio—Performs works by Shostakovich and Beethoven. *92nd St. Y, 1395 Lexington Ave. (996-1100), at 3; $20.*

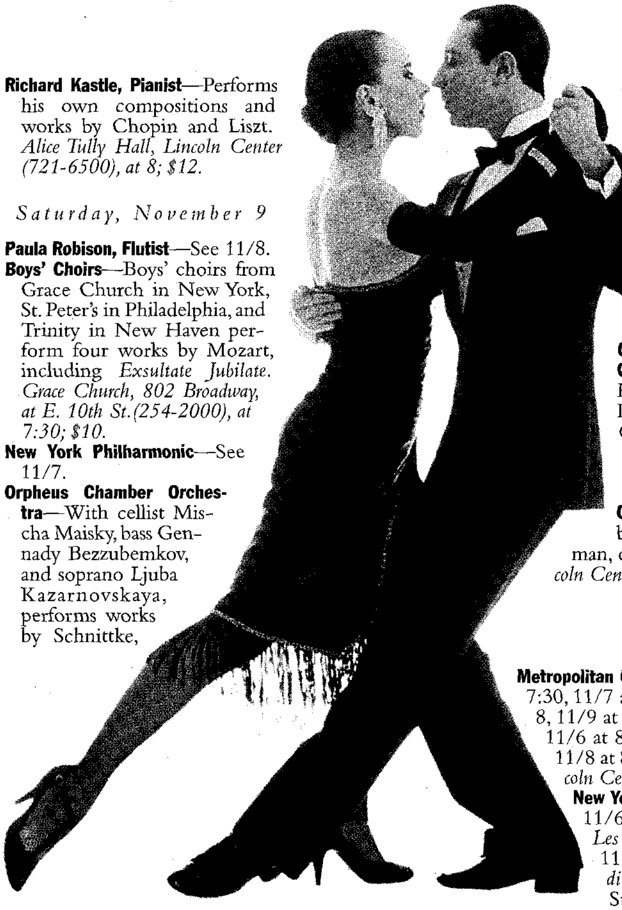
An Die Musik—Performs works by Mozart, Adolphe, and Beethoven. *Merkin Concert Hall, 129 W. 67th St. (501-3330), at 4; $9.*

Bargemusic—See 11/7, at 4.

Chamber Music Society of Lincoln Center—Performs works by Haydn, George Perle, and Dvorák. *Alice Tully Hall, Lincoln Center (721-6500), at 5; $22–$30.*

Monday, November 11

Concert Royal—Bach's Brandenburg Concertos; James Richman, conductor. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $22–$30.*



Performance
Best Foot Forward

Can't get much more erotic than the tango, the "vertical expression to horizontal desire." Tango X 2, Miguel Angel Zotto and Milena Plebs's movement-and-music spectacle, featuring eight sinuous couples, a full-scale Argentine tango band, and torchy chanteuse Roxana Fontan, glides onto the City Center stage November 7.

Opera

Metropolitan Opera—Bizet's *Carmen*, 11/4 at 7:30, 11/7 at 8; Verdi's *La Traviata*, 11/5 at 8, 11/9 at 8; Donizetti's *L'Elisir d'Amore*, 11/6 at 8, 11/9 at 1:30; Verdi's *Rigoletto*, 11/8 at 8. *Metropolitan Opera House, Lincoln Center (362-6000); $23–$250.*

New York City Opera—Bizet's *Carmen*, 11/6 at 8, 11/9 at 8; Offenbach's *Les Contes d'Hoffmann*, 11/7 at 8, 11/10 at 1:30; Mozart's *Le nozze di Figaro*, 11/8 at 8; Gilbert & Sullivan's *H.M.S. Pinafore*, 11/9 at 1:30. *New York State Theater, Lincoln Center (870-5570); $18–$82.*

Amato Opera—Gomes's *Fosca*. 11/9 at 7:30, 11/10 at 2:30. *Amato Opera Theatre, 319 Bowery (228-8200); $20.*

Bel Canto Opera—Critic Will Crutchfield lectures on the bel canto style, accompanied by soprano Marguerite Krull, in the first Dale Harris Lecture. *Great Hall, Cooper Union, 30 Cooper Sq. (353-4273), 11/11 at 7; free.*

Dance

Ballet: The Daring Project—A new company, featuring ballerina Valentina Kozlova, with choreography by Margo Sappington, makes its New York debut. 11/5–11/9 at 8, 11/9 and 11/10 at 2, and 11/10 at 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $28.*

Tango X 2—11/7–11/9, 11/12–11/18 at 8, 11/16 at 2, 11/10 and 11/17 at 3. *City Center, W. 55th St. bet. Sixth and Seventh Aves. (581-1212); $25–$50.*

Spell for Opening the Mouth of N—Choreographer Douglas Dunn and composer Joshua Fried collaborate on a new operatic performance piece. 11/7–11/10 at 8. *The Kitchen, 512 W. 19th St. (255-5793); $15.*

tograph by Richard Haughton.

kids

Jazz...Jokes...Ice...Illusion

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Children's Events

Big Apple Circus—"The Medicine Show" (see photo) is staged as a small-town 1890s folly. Little kids especially appreciate the fact that no seat is farther than 50 feet from the action, the better to see acts like the Muttville Comix (a troupe of performing dogs rescued from shelters worldwide), not to mention the texture of the elephants' skin. Performances to 1/12/97 are under the big top at Lincoln Center's **DAMROSCH PARK** (268-0055); $10 to $49.

What Is Latin Jazz?—Wynton Marsalis and pianist Danilo Perez host a "Jazz for Young People" program that features Jelly Roll Morton's Spanish Tinge and the big-band music of Chico O'Farrill, Machito, Mario Bauza, and Tito Puente. 11/9 at 11 and 1. **ALICE TULLY HALL,** Lincoln Center, Broadway at 65th St. (721-6500). $12 for adults, $8 for kids under 18. ●

Making It Up—Professional actors and playwrights team up with kids under the auspices of the **52ND STREET PROJECT** to make plays—plays that tend to be witty, wise, and full of the unexpected. The format this time around is that the kids—who all live nearby in Hell's Kitchen—wrote the plays up to a certain point, leaving it to their adult partners to pen a "response." Performances are free and space is limited. 11/8 at 7:30, 11/9 at 3 and 7:30, and 11/10 at 3. Naked Angel's Theater Three, 311 W. 43rd St., third fl. (642-5052). ●●

All You Need Is Love—*The Velveteen Rabbit* (adapted slightly to include a naysaying older brother) keeps its central plotline, in which the fancy gizmo-ish battery-operated toys lose out to a tousled stuffed rabbit. Love and imagination are the heroes of the story. For children ages 5 and up; 11/9 and 11/10 at 12:30, at **THEATREWORKS/USA.** The Promenade Theatre is at 2162 Broadway, at 76th St. (677-5959). Tickets are $18.50. ●

Magic Epidemic—Magic shows for every age and income bracket have crept up on us from all over the country: Magician and illusionist Don Miller, a fixture at the Indianapolis Zoo, performs a family magic show at **WEST END CHILDREN'S THEATER.** 11/9 at 1:30. 2911 Broadway, at 113th St. (877-6115); $8.50. *The Amazing Shawnee's Holiday Sho* with Shawn O'Toole, is 11/10 and 11/17 at noo and 1:30, 12/26 and 12/27 at 1. **THE WINGS THEATRE COMPANY,** 154 Christopher St. (627-2961 $7.50. Rabbits appear, ghosts float, and appearances can be deceiving at J. P. Jarrett's *Altered Reality Magic Show.* Sat. matinees are at 12:30 and at **THEATRE EAST,** 211 E. 60th St. (838-8528); $1 for adults, $10 for children. Reservations require In *Joseph Gabriel Magic on Broadway,* Gabriel— longtime Vegas performer who began his career age 10—literally lights up the stage, which h shares intermittently with parrots, macaws, dove cockatoos, elaborate sets, and audience volunteer Performances are Wed. through Sat. at 8, with additional matinees Sat. at 2 and 5 and two shows o Sun., at 3 and 6. **LAMB'S THEATRE,** 130 W. 44th S (997-1780); $35 to $45.

Moral Dimension—**NEW YORK YOUTH THEATER'**s *Th Sick Boy,* about a bunch of kids who are warne not to go trick-or-treating at a sick boy's hous draws inspiration from Ryan White's true stor Through 12/8. Thurs., Fri. at 7, Sat. at 2 and 7, an Sun. at 3, with an additional matinee 11/29 at 422 W. 57th St. (315-1737); $5 to $10.

Androcles and the Lion—This one-act opera, about tough guy (in this case a lion) who chooses not t be a bully, has *entertained audiences for millenni* It is performed by the After Dinner Opera Company; music composed by Seymour Barab. 11/6 3. **MARK GOODSON THEATER,** 2 Columbus Circ (477-6212). Admission is free. Seating is on a firs come-first-served basis. Doors open at 2:45. ●●

"La Belle et la Bête"—In this adaptation of the 175 French fantasy by Madame Marie LePrince d Beaumont, **PUPPETWORKS'**s hand-carved marionettes—joined by a live actor as the Beast—perform in fifteenth-century French attire. The tale alchemy, alienation, and true love is accompani by the moody romantic music of Jules Massene Weekends, 11/9–11/10, 11/23–11/24, 12/7 12/8, and 12/21–12/22 at 12:30 and 2:30; $7 f adults, $5 for children. 338 Sixth Ave., Park Slop Brooklyn (718-965-3391). Reservations require

***Toy Story* Slides**—When **WALT DISNEY'S WORLD ICE—TOY STORY,** hits the ice, a whole differe kind of special effects is brought into pla 11/7–11/10 at **MADISON SQUARE GARDEN,** 2 Pe Plaza; 11/19–11/24 at the **NASSAU COLISEUM,** 12 Hempstead Tpke., Uniondale, New York; 11/2 12/1 at the **CONTINENTAL AIRLINES ARENA,** Ea Rutherford, New Jersey. Call for schedule and ticket information: 212-307-7171; $13.50– $37.50.

The Terror of Mechagodzilla—The Tokyo police sear for the pieces of the robot Godzilla; aliens plot to take over the planet in this seventies cinematic Japanese sequel. 11/9 and 11/10 at 2. **THE WALTER READE THEATER,** at Lincoln Center. 165 W. 65th St., plaza level (875-5370); $2. ●

Smart Art—Terrific kid-oriented programs at the **METROPOLITAN MUSEUM OF ART** are offered on an ongoing basis. Six- to 12-year-olds, for example, could sketch and discuss works of art with an accompanying adult Fri. from 6 to 7, Sat. at 11 and 2:30, or Sun. at 11; meet at the Uris tiered seating. Other free programs include classes for junior-high and high-school students and apprenticeship opportunities. 1000 Fifth Ave., at 82nd St. (570-3756); $7 contribution, $3.50 seniors and children.

cue

Kate O'Hara
Editor

Maureen Callahan
Movies

Barbara Ensor
Kids

Patricia Falvo
Sports

Linda Hall
Books
Events
Radio

Alexandra Lange
In Concert
Theater
Cabaret

John Leonard
Television

Edith Newhall
Art

Chris Norris
Nightlife
Popular Music

Robin Raisfeld
Restaurants & Bar

Performance

The Joke's on Us

Our moment under the spotlight at the Big Apple Circus lasted a couple of seconds. Long enough to capture our fleeting looks of surprise as a clown pelted us with streaks of shredded purple tissue paper. After that, we rooted for misfits like us—reluctant performers who rose to the occasion, like the geezer who never seems quite to gain his balance when he is beckoned to join the other trapeze artists yet still steals the show. Physical grace is the straight man in the show: Anatoli and Liubov Sudarchikov's elegant outfit-changing dance, elephants up on their hind legs, and white horses that almost seem to dance are upstaged by Grandma the clown (think of Chaplin as a handbag-carrying cross-dresser in a curly gray wig). Grandma's attempt to retain dignity against a steady onslaught of affronts had 3-year-olds in the audience up on their feet and laughing out loud with joyous self-recognition. It's the underdog that gets noticed every time. Indeed, the high point of the show, in the estimation of my 7-year-old companion, was "probably when the dog needed a push up the ramp." (See listings.)

BARBARA ENSOR

Photograph by Patricia Lar

Town and Country Properties

APARTMENTS FOR RENT
Manhattan

Seen in "The Wall St. Journal" & "Inc." Furnished, licensed, all credit cards. 12-348-8100 (7 days/24 hrs) Fax: 348-8362 OXBRIDGE@worldnet.att.net

Lovely Residential Suites—4 days - 4 weeks. Abode: 800-835-8880/212-472-2000

As You Like It Select Furn Apts—Style/location/value. 212-695-3404 / 800-277-0413

HOME2—Great Furn Apts. D/W/M. Call Pat/Chiqui: 212-448-9223/800-203-7028

REAL ESTATE
Florida

Boca Raton—To Buy/Sell: Lux Ocean/Intracoastal/Country Club/Boca Hotel Vic/Home/Condo, Call Ron Bachrad at **Gimelstob/BHG Realty:** 800-228-2087

REAL ESTATE SERVICES

GOV'T FORECLOSED—Homes for pennies on $1. Delinquent Tax, Repos, REOs. Your area. Toll-free: 1-800-898-9778 Ext. H-4235 - for current listings.

Inns and Lodges

CONNECTICUT

BLACKBERRY RIVER INN -- Norfolk 800-414-3636
Wake up in the mountains at our 232-yr-old, elegant Colonial Inn on 27 scenic acs. Beautiful rms, some w/fplc/jacuzzi. Bkfst incl. Antiquing/hike/relax! 860-542-5100

The Inn At Mystic
...15 acre hillside landscaped grounds over-looking Mystic Harbor and Long Island Sound.
- Award-winning full-service restaurant.
- Luxury as well as family accommodations.

Packages are available. Please call **1-800-237-2415** or write P.O. Box 216, Mystic, CT 06355.

FLORIDA

THE ROMANTIC INNS OF SANIBEL ISLAND
Florida the way it was, the way it still is. No beepers. No worries. No problem. Treat yourself to an intimate beachside vacation at one or our 3 distinctive Inns: **Sanibel Inn, Song of the Sea, Sanibel's Seaside Inn.** For more information or to book, call: **1-800-431-5190**

NEW JERSEY

ANGEL Of The SEA B&B, CAPE MAY'S FINEST
Elegant, Romantic Victorian Mansion. Ocean Views, Private Baths, Gourmet Bkfst, Aft Tea, Wine & Bikes. **Rates as one of the Top 10 in USA! 1-800-848-3369**

NEW YORK

Deluxe Hunter Mtn Holiday Mountain Retreat
Hunter Mt's Only Luxury Hotel. Closest to skiing. Fplc suites, indr pool/spa, jacuzzi. Gourmet restaurant. Featured New York Times & Great Inns of America. **Scribner Hollow Lodge, Hunter, NY: 800-395-4683**

SOUTHAMPTON VILLAGE LATCH INN
The Perfect Romantic Off-Season Escape.
A Great Gatsby In-Town Estate Mansion Hotel.
Reservations: 1-800-54-LATCH

A SEDUCTIVE RETREAT......On Golden Pond
Priv, tranquil & romantic. Intimate suites w/jacuzzis for 2, fplcs & pvt decks. **Come Turn Off The Rest Of The World.** Lakehouse. Rhinebeck/90 mins NYC. 914-266-8093

ESCAPES 2000 - HUNTER/WINDHAM NORTHERN CATSKILLS (1-800-590-2737)
Private mountain villas & luxury townhouses. 1, 2, 3, 4 & 5 BRs. Panoramic views. Fplc, candlelight & wine. Pvt deck. Hot tubs. Full kit, CCTV, VCR & CD. Lots to do! Hike, bike, golf, tennis, horses or just relax. Great restaurants & pubs. NYC just 2 1/2 hours.

EAST HAMPTON - J. HARPER POOR COTTAGE
Arts & Crafts Mansion on one of America's Most Beautiful Streets. Luxurious Bedrooms, Lavish Baths, Fireplaces, Full Breakfast, English Garden. **"Most Upscale Place in the Hamptons." NY Mag. 181 Main St, E. Hampton, NY 11937. 516-324-4081**

RHODE ISLAND

HISTORIC NEWPORT, RI
Colonial 2 & 3-BR private homes w/fireplaces. Short walk to wharf, theaters, shops... Many amenities. Nightly/weekly. **401-846-9593**

To get information or to advertise in *New York Magazine's* **TRAVEL** section, please call Chris Lutkin at: **212-545-3673** or fax: **212-779-2449**

Travel

Winter Rentals

HAMPTONS AT ITS BEST
Bridgehampton—8 BRs, 6 bths, heated pool/tennis/basketball/gym/hot tub. Situated on 3 1/2 acres. All amenities. Avail daily/weekly rental. Bike to beach. ins train/Jitney. Michael: **212-861-4046**

Sussex Co, NJ - Uncommon cottage on lake: pastoral tranquility, stone fireplace, 4 tastefully furnished rooms, ll amenities. 90 mins NYC. **201-948-3422**

Winter Shares

Gardiner, NY—Ski, hike or bike in the eart of the Hudson Valley, just 90 mins Y. Priv BR & bth, share huge LR, DR w/fplc, kit, ig-pool, gar & 5+ priv acres. 00/mo. Includes everything. **914-255-5971**

TRAVEL SERVICES

CATSKILL SHUTTLE - 800-607-2753
NYC to the Mts! Weekdays & Weekends! Cooperstown Special! Day Trips too!

BED & BREAKFAST
New York

As You Like It B&B Assoc—Accessible/Affordable/Attractive Apts & Guestrooms. **212-695-3404 / 800-277-0413 AX/VI/MC**

Manhattan B&B—$60-$90. Also private apartments. 800-747-0868; 212-977-3512

Comfy/Cozy B&B—Furn studios, 1-BRs, 2-BRs, lofts. Short/long term. 212-965-1102

Manhattan Hotel Alternative—Private Brownstone Apts. Affordable. 212-206-9237

To advertise in *New York Magazine's* **TRAVEL** section, please call Chris Lutkin at: **212-545-3673** or fax: **212-779-2449**

VILLA/CONDO/APTS
Mexico

Cozumel—Snorkel/relax. 2-BR house w/pool, beach. $1000-1500/wk. 212-255-6029

Ahh...The Villas of Puerto Vallarta
Each w/priv pool. Staff includes cook.
Info/broch: 800-418-3322 / 203-333-4322
E-mail: **CasaHelga@aol.com**
Internet: **http://www.casahelga.com**

ISLAND GETAWAYS

Ride the wave of island-inspired editorial to reach your prime target - affluent, tropical travelers.

For advertising information or to place an ad, please call Chris Lutkin at: **212-545-3673** or fax: **212-779-2449**

Sports Guide

PERSONAL TRAINER

For Women Who Want The Best
Certified Trainer - As Seen On Fox News.
Call The Bodysmith Co. **212-249-1824**

A 1-To-1 Fitness Cert Trainer. We Bring The Gym To Your Home... Exercise & Nutrition. Get The Body U Want. **663-1887**

Bodywork—Personal Training. By Appointment Only. **212-799-4389**

Enjoy—Certified Personalized Exercise & Diet Instruction At Home. **212-604-9850**

Survival Of The Fittest - Fitness For All Ages. Cert Trainer. Exercise & Safe Weight Loss. Home/Gym. **212-717-2677**

Exercise Massage—Nutritional counseling Indiv/grp. Home/offc. Cathey: **201-963-4183**

10-Year Army Vet - From Pop Health Club To You! Fitness Programs for Indiv/Corp. Accounts. Cert. Trainer. Flexibility/Injury Rehab. **212-874-7900 ext 1269**

Guaranteed Results - 6 Wks—Or 6 Free Sessions. Keith: **800-362-9123 / 917-730-9786**

Less Is More! High-Intensity Body Building. NASM/ACE cert. 16 yrs exp. Natural Competitive Body Builder. Midtown, Pvt Gym. $35/Session. Lou: **718-497-2965**

Get The Body U Want—Certif Trainer. Home/Our Gym. All Levels. **212-874-2595**

PHYSICAL FITNESS

Spa 227 - NY's Most Elegant Spa For Men. Open 24 Hours. Full-Service Spa & Health Club. Lic'd Massage & Daily Membership Available. **212-754-0227**

Talk Live To Female Body Builders—& Wrestlers. Raw. **888-255-FLEX $2.50/min.**

ROLLERBLADES

Joel Rappelfeld's Roll America School—Blading Classes For All Levels. **744-4444**

•NY SkateOut• Skills & Confidence—All ages, beginners-advanced. **212-486-1919**

To advertise in *New York Magazine's*
SPORTS GUIDE, please call
Mark Bristow at: **212-545-3661**
or fax: **212-779-2449**

Health and Fitness

BUSINESS OPPORTUNITIES

HUNGRY FOR SUCCESS? Potential To Earn Residual Income. Assist In The Distribution Of Wild Organic Products. Work From Home. PT/FT. No Stocking Of Inventory. Call For Free Tape/Info.
800-927-2527 ext 04570 CT113791

COSMETIC SURGERY

ARE YOU CONSIDERING COSMETIC SURGERY?

Expert consultant will help you make this exciting decision comfortable and pleasurable. I will answer all your questions, work with your budget and, as your personal shopper, I will recommend the finest Board-Certified Plastic Surgeons.
Please call Denise Thomas for more information:
212-734-0233

Nose Job With 2 Years To Pay
0% intrst. Walk-in/out. Free consult NBC-TV.
Cosmo Rhinoplasty Assoc. **800-500-9080**

A NEW BODY THRU LIPOSCULPTURE
Lose 5-20 lbs of fat, up to 3 sizes, using latest large-volume Tumescent Technique. Felix Shiffman, MD. Free Consult. **246-2960**

COUNSELING

Bisexual & Gay Men Leaving a heterosexual marriage. Therapy group focusing on the challenges of exploring being gay. **Village Group Psychotherapy: 212-439-5970**

DENTAL

HERE GOES YOUR LAST EXCUSE FOR AVOIDING THE DENTIST

DENTAL CARE FOR THE APPREHENSIVE PATIENT USING INTRAVENOUS SEDATION OR GENERAL ANESTHESIA

LOUIS SIEGELMAN, D.D.S.
153 East 87th Street N.Y.C. 10028
(212) 987-6564
Diplomate of the American Dental
Board of Anesthesiology

NY BREATH CARE
Provides The Most Effective Anti-Halitosis Treatment Avail. Featured On 20/20 & Today. App't/Info: **212-683-6505**

HOLISTIC HEALTH

Come In From The Cold
Enjoy Hot Tub, Massage & Cleansing Enemas. Private. **212-246-4276**

Luxurious Ocean Retreat—Yoga, meditation, nutritional counseling. **516-267-7641**

Colon Hydrotherapy—Fort Lee, NJ. By Appointment. **201-944-1992**

NJ Herbal Enemas—Cleanse/Rejuvenate Naturally. Call: **201-546-7714**

HYPNOSIS

Smoking. Weight. Stress. Habits. Fears. Insight. Cert 1972. Nancy Donenfeld, MA Psychology. Vi/MC/Insur. Office & Phone Sessions. 200 E 61st. **212-758-7575**

MASSAGE/THERAPEUTIC

NU LOOK - JAPANESE SPA—
Shiatsu - Swedish. Sauna & Steam Room. M/F & Couples. Residential Service Avail. 11 E. 36th. **212-447-6666 / 800-834-7286**

Relax, Stress, Pain Relief—Swedish. Aromatherapy. Reflex. Wax. **212-213-4114**

Harvard Prof/Masseuse—Spiritual, Yoga And Algae. W.56th. **212-974-9633**

Delightful Swedish Massage—By mature and caring masseuse. Private. **212-501-0603**

FLORENCE
Sauna, Swedish, Shiatsu. **212-268-7575**

Cleansing Massage Specialist—Noon-10pm. Emma Rush. By app't. **212-841-0946**

Relaxing Massages—And exhilarating cleansing by real nurses. Discreet. Call after 4:30 PM. **212-749-6442**

NY-Licensed—Massage Therapists. Sports, Swedish & Medical. **212-717-6959**

16 Yrs Exp. Lic./No Sex Calls—E. 60s. Stress/Strains. 7 days. Jeanie: **212-750-8947**

Noevir—Steam, Dry Sauna, Shiatsu, Swedish Massage. **212-594-1602**

Licensed Therapeutic Massage—Douglaston, Queens. **718-225-1123**

Lic'd Massage Therapist—Medical, Swedish, Shiatsu. E 80s. **212-876-1747**

Massage Techniques—Suffolk. Relief Is Just A Call Away. Residential. **516-277-1489**

To advertise in *New York Magazine's*
SPORTS GUIDE, please call
Mark Bristow at: **212-545-3661**
or fax: **212-779-2449**

GREAT GIFTS!

This special classified display section effectively showcases your great gift suggestions to our highly responsive readers.

To advertise in this section, please call
212-779-7500

ISSUE DATE: 12/2 ON SALE: 11/25
DEADLINE: 11/6

MEDICAL

HIV/STD/GENITAL WARTS
HIV Results in 15 Mins. Confidential.
Central Park Medical Assoc. 246-0800

PENIS ENLARGEMENT Custom Vacuum Pumps - Surgical. Gain 1" to 3". Permanent/Safe. Enhance Erection. FREE Brochures. Dr. Joel Kaplan: **312-409-1950**

ALL NATURAL - No Transplant or Surgery
Miracle! Miracle! Natural Treatment.
It Grows...NO MORE BALDNESS!
Call: **718-463-7474** Money-Back Guarantee.

WEIGHT CONTROL

BIOCHEMICAL MEDICAL CARE
Medication To Control Food Cravings.
New Redux Avail. **800-MD-8-THIN**

15 Stubborn Lbs?—New Medications 5-Week Programs. **212-570-5058**

The Medication Everyone Is Talking About! Losing Weight Has Never Been Easier. Physician-Supervised. Convenient Hours & Location. **212-737-4644**

Physician-Supervised Weight-Loss
Program - Using Medication.
West Village Office. **212-529-4540**

DON'T WAIT!
PHEN/FEN, REDUX & BEYOND...
1st Visit $100, Including EKG & Meds.
Every 2 Wks $60, Exam Plus Medications
Internal Medicine/Weight-Loss Specialist
R. Andria, MD. **718-332-818**

THE EASY WEIGH™
NYC, New City, White Plains, Ft. Lee.
MD-supervised. Phentermine/Pondimin®
800-887-LEAN (5326) / 914-638-6663

Lose Easily With Hypnosis No Drugs! Int'l Acclaimed Method. Cert 1972. Nancy Donenfeld, MA. 200 E 61. **758-757**

Weight Correction - Patented Method
Hypnosis+rational nutrition (10-15 lbs/mo
Dr. Roustem, Ct H, PhD, Dir. **718-459-733**

1-800-870-SLIM
Private MD - Phen/Fen Avail.
Affordable Fees - Manh/Queens Location

Medical Weight Loss—Using Medic tions, As Per NY Times. **212-288-5468**

New York Kids

CHILDREN'S CLOTHING

OH'S KIDS—Tribeca - Battery Park. ophisticated/unique clothing. **212-791-6915**

ROOVY KIDS—November Super Sale! ntire store **25% off!** Snowsuits, Polartec, oats! (5th St. & Avenue A.) **212-505-7424**

ENTERTAINMENT

Holiday Parties Corporate/Private
Santas Workshop, Elves, Carolers, 100's of Costume Characters, Ornament Making, Giant Dreidel Game. **Extensive Decor**, Rudolph, Snowmen, Santa Claus & Complete Event Planning.
The New York Fun Factory•800-FUN-4481

HOLLYWOOD POP!
Private/Corporate Holiday Extravaganzas
Holiday Circus, Juggling Jesters,
The Hula Hoopster, Trapeze, Magic,
Mimes, Dance, DJ/Musicians
Stilts/Variety Casino Decor & More
Visit us @ www.hollywoodpop.com.
212-777-2238
From start to finish we are the original party planners

Amazing Shawnee's—Holiday, Clown, Magician & Santa Shows! **212-387-7469**

Magical David™ The Musical Magician
Hilarious, Amazing & Enchanting.
Ages 3 & Up........................**212-799-1290**

Madeleine, Award-Winning Magician!—And TV Clown! Ages 1-103! **212-475-7785**

Magical Musical Marion—Clown! Magic! Characters! Miles of Smiles! **212-302-1419**

ENTERTAINMENT/TEEN & PRE-TEEN

BAR/BAT MITZVAH
$3,500 PARTY PACKAGE
DEZERLAND/FUN CITY
(Check our large ad under Party Space.)

FAMILY VACATIONS

ROCKING HORSE
▼RESORT RANCH▼
Skiing, horseback riding, entertainment, kids camp, indoor pool, gym/sauna, lodging & meals. Special rates December 22-27. 90 miles north of NYC. Rocking Horse Ranch, Highland, NY
AAA ♥♥♥ **(800) 647-2624**

PARTY SPACE

Upper East Side Billiard Club—Best party space for kids! 10-200. **212-831-7665**

Party Palace—Video/pinball/arcade/5-15. Play space/rides/balls/bounce/1-8. **935-9577**

PHOTOGRAPHERS

Look Great In Photographs!—Glamour/Business/Kids. Sue: **212-213-5971**

WEIGHT CONTROL

Pediatric/Adolescent Obesity
Stanford-Trained Pediatric
Endocrinologist. Convenient Eve Hrs.
220 Central Park South. **212-397-8717**

Holiday Entertaining

CARICATURES

eading Caricaturist—Enliven your isiness or private party. **212-873-1695**

azzlingly Realistic Caricatures!—By eter Selgin. Color Brochure. **212-662-8097**

op Artist—Colorful, Witty. Fun on per, T-shirts. **516-767-4201**

erman—"Party Artist Par Excellence" unique portraits via mail. **914-357-3318**

aricatures—Will make your party great! vailable for all parties. **718-768-7407**

aricatures By Dale Gladstone—Laughs uaranteed! Unparalleled. **718-782-2250**

ENTERTAINMENT

• SANTA CENTRAL •
Fabulous SANTA & MRS. CLAUS,
Elves, Reindeer, Carolers, Magicians,
ortune Tellers & Casino. **212 781-1440**

ways Entertaining **212-255-9540**
egant Entertainment For Corp & Priv ents. Fabulous Performers & Costumes.

aster Magician—"Top Rate"--NY Times nazing Fun for All Events! **718-885-3038**

idience Interaction or Solo Performance sh Sands' "ThisIsYourLife" "RoastToast". nique! Hilarious! NY/NJ. **800-474-JOSH**

HARDBODIES, INC •
CLASSY, EXOTIC M/F STRIPPERS
12-988-8484 • 516-795-2400 • 718-693-9441

SEND BALLOONS - $25!
uquets, arches, cntrpieces. **212 935-9577**

ovie Madness® Audience participation. ny customized skits w/costumes, props. rp/pvt/school **212-362-3708; 908-446-2646**

nging Telegram Anytime—Gorillas To llhops - We Have 'Em All! **212-929-8609**

URDERS—400+ Lookalikes, Magic, isic, Mentalism, Comedy, Casinos, asts, Full Event-Planning. All Ages. **omi's World Of Ent.: 800-304-4911**

Personalized Singing Telegrams!—NYC, LI, Westch, CT. **1-800-936-SING**

SEXY STRIPPERS - Duos
212-744-9000 Hot & Wild. Photos. M/F.

Palm Reader—Elegant And Evocative. Entertains All Ages. **212-741-3195**

Send-A-Yenta—Hilarious comediennes for all occasions. **212-477-1149**

BALLOON BOUQUETS®
Decorating. Special Events: **212-265-5252**
Nationwide Delivery. Info: **800-424-2323**

• STRIPTEEZ•A•GRAM •
The **ONLY** Gift That **UNWRAPS** Itself!!
212-391-2480 • 516-485-6600 • 718-352-9423

"LIVE" TV GAME SHOWS!
World-Class DJs, Celebrity Big-Heads,
Casinos. Allen Ent (since '72) **516-938-8181**

Balloons, Costumes, Belly, Strip, DJs, Party Entertainers—Anywhere, any time!
LIFE O' THE PARTY 800-966-7456

WANT SOMETHING SPECIAL?!!
Unique Entertainment•Reasonable Prices
DJs/Music•Performers•Dancers•Favors
Themes/Decor•Acts•**600+ Lookalikes...**
the Whole Event! Est.1982 **800-GET-GALA**

Psychics—Parties/Private. Magic, ESP. Corp/pvt events. 1001 great acts! **599-7576**

Ted Fass Prod—Entertainment, DJs, decor...you name it, we do it! **516-536-2200**

$25 Bouquet Of Balloons—NY/LI. 7 days till 10pm. **718-868-1009 / 516-569-3366**

"BRAVO!" - Murder Mysteries, Magic,
Limo Scav Hunt, Lookalikes, Clinton,
Marilyn, Elvis, Roasts, Casino **212-744-9000**

MURDER MYSTERY, INC.
KILL 'EM At Your Next Affair.
Corporate • Private Parties • Fund-Raisers
"So Much Fun - It's Almost Criminal."
516-673-4979

Karaoke Your Next Xmas Party—DJs, Rentals Avail. Pvt/Corp. **718-544-4756**

Palmistry, The Tarot, Numerology—By registered psychic. **212-410-1299**

"MAGIC AGENCY, INC."
All Types Of Entertainment At Its Best.
Corporate & Private Events. **212-288-9133**

Advanced Entertainment—Absolute newest concepts. Free ctlg. **800-223-6060**

GORGEOUS STRIPPERS 914-669-8254
You Name It! We Got It! XXX-R rated!
Duos & Some Shows Too Risque To Say!

ENTERTAINMENT/ INTERACTIVE

Virtual Reality, Jousts, Sumo Suits—Castle Bounce, More! **1-800-BEST-PARTY!**

Video Games, Sumo Suits—Fun Photos, Casinos, Carnivals, Boxing, Jousts, Pitch & More! **NY Party Works 1-800 4NY-FUNN**

ENTERTAINMENT/MUSIC

Lisa Goodman Ensembles
Est. 1978 - Fine Classical, Jazz, Motown, Swing, BigBand, Contemporary. Helpful, Creative, Always Available. **212-489-1641**

One Man Band Plus/Cory Morgenstern—Great Music & Entertainment **914-478-0073**

Pianist/Singer - Jazzy Gershwin, B'way—& More! Jonathan L. Segal - **212-222-3169**

Play It Again, Sam!—'20s-'90s Classy & Fun Piano Man: **1-800-PLAY-IT-A...**

Mind-Sweeper DJs—Great party music, '30s-'90s. Since 1975. Refs. **718-875-9824**

The Sweetest Sounds—Duo +... Elegant music for your holiday affair. **212-362-3101**

!!!SAMBA & CALYPSO!!!
Hot Brazilian Music & Dancers. Salsa.
Soloists, trios, lg party bands. **718-965-1765**

MARK SONDER MUSIC, INC.
Celebrating Our 11th Year!
800-MSM-MUSIC

RCA: Jazz, Rock, DJs, Classical, Etc.—All Events - Magic, Novelty. **212 678-2323**

BOOK REAL STARS!
Biggest names in entertainment are avail for your event. Disco, R&B, Motown, '50s/'60s, more! $3500+up. **212-645-0555**

Jazz/Classical & South American—Greg Ribot: **212-727-0219 / 201-656-4289**

Anita Brown Productions—Music for all occasions. Reasonable! Call: **914-358-1634**

Affordable Party Music—DJs from $350. 15 Years Experience. **212-662-4921**

A Touch of Class DJs—Dancers, Videos, Karaoke, All Occasions. **718-966-0255**

ENTERTAINMENT/ PHOTOGRAPHY

Your Photographer—Corp/Priv Events! Great rates! Refs. David: **212-787-7876**

GIFT BASKETS

For Elegant Gourmet Food & Gift Baskets
Call Karen James Ltd.
1-800-870-2969
http://liglobal.com/karenjames/

GOURMET GIFT BASKETS
FRUIT & CHEESE, COFFEES, TEAS,
IMPORTED CHOCOLATES,
IMPORTED OILS & VINEGARS.
HOLIDAY SPECIALTY ITEMS
LA CAFE' • 212-840-6116 • LYN

GOURMET CATERING

A CHEF'S TABLE LTD...
212-427-1089
Unique Gourmet Food & Floral Design.

Arthur Avenue Caterers—Authentic
Gourmet Specialties. Corp/Pvt Parties.
Best Quality & Prices in NYC. Menus
Customized. Free Event Planning. Unique
Locations. **Grand Events: 212-265-8755**

...and the Entertaining is EASY!!!
BBQs • Picnics • Events • Weddings
FoodThoughts NY/NJ • 800-270-FOOD

Continued on next page.

Holiday Entertaining

Continued from previous page.

GOURMET CATERING

Catering By Hayden—Culinary perfection. Reasonable. Has lofts. **212-751-1459**

GOURMET FOODS

LIONI FAMOUS MOZZARELLA
Guaranteed to arrive FRESH & Perfect!
Build better business relationships w/our special gift packages... Taste for yourself!
Intro offer: 3 1-lb fresh mozzarella, $29.95 deliv'd. Call for free catalog! **1-800-86-LIONI**
HTTP://WWW.LIONI.COM

PARTY HELP

On-Site—Food Prep, Serving, Cleanup. For Your Occasion. **212-682-6281**

PARTY PLANNING

No-Fee Event Planning—Corp & private parties, weddings... Top Client List.
RED LETTER EVENTS **212-772-1177**

PARTY SERVICE

IN-HOUSE CATERERS will take you from **venue to menu.** Landmark Loft, Yacht, Chelsea Nightclub. **(212) 427-2818**

NEW YORK'S FAMOUS—*Party* Specialist. Sumptuous buffets & endless cocktails in our funky duplex. $35 pp. The Hudson Grill: **645-2729** - Andy or Kirsten

---

THE MOVABLE FEAST, INC.
Catering for the perfect party. Private & corporate. Lofts, yachts, museums, clubs.
Brochure - **(212) 227-7755**

Corporate Events at DEZERLAND
From Bumper Cars to Black-Tie Affairs
FREE PLANNING SERVICE
See our large ad under "Party Space"!

PARTY SPACE

S.O.B.'s
HOLIDAY PARTIES In The TROPICS
Corp Exclusive & Nonexclusive, 20-500.
Bands, DJs, Dancers. **212-243-4940**

Spectacular Art Gallery—25-300p. Comm'l kit. Pvt/corp/weddings. **212-353-0088**

Australia The Bar—Satellite Sport TV. Catering, 2 DJs, 20-300, pvt/corp. **876-0203**

Upper East Side Billiard Club
Unique party space. 10-250. **212-831-7665**

Large & Small, Corporate & Ball
Uptown & Down. Free Location Service.
Event of the Year, Inc. **212-570-1055**

Holiday Party Specialists—#1 location, 20-120pp. *All* pvt/corp events, catering avail. Prince Street Club, Soho **212-353-0707**

THE LATIN QUARTER
Now Available Through **In-House Caterers**
1,500p • Big Band Era Style **212-427-2818**

---

254 Fifth Avenue • (212) 725-2922—Elegant restaurant. Any event. 10-150p.

THE ARCHIVE SPACE
Exquisite arched loft space - multilevel.
New American cuisine. Ideal for Holidays.
Olivier Cheng - **212-741-3000**

Park Avenue Country Club - 685-3636—Dynamic 10,000 sq ft party space. 25-650.

Antique,Unique!—W.Vlg.20 Fr drs, open-air lnge,mahog bar,tin ceils,20-200. **479-7306**

Village Dance Studio—Great Ambiance! Elegant & Affordable. **212-473-4862**

Otto Kahn Mansion – The Perfect Setting for your Holiday Party! **800-835-3380**

Book Your Party in the NEW
STARLITE CASINO BALLROOM...
the hottest Las Vegas Niteclub in NYC
$50pp. Bar & Buffet. **212-564-4679**

SULLIVAN'S Restaurant in landmark Ed Sullivan Theater. 2 flrs, stage, parties of 15-250p. "Great to have glamour back on Broadway"--NY Times** **212-541-1697**

Your Corporate/Social Party Aboard:
QUEEN Of HEARTS
600-Passenger Showboat
Ballroom Seating & Panoramic Views
3 Luxurious Levels, Largest Dance Floor
130' M/Y AMBERJACK V
Luxurious Dinner Yacht, 50-150p.
2 Heated Levels, Bridal Suite Avail.
Both Vessels Book Direct: **(212) 289-8506**

MICKEY MANTLE'S
The nation's #1 sports-themed restaurant offers an exciting atmosphere for parties up to 250. Audio/video system, large-screen TV, museum quality memorabilia, sports celebrity appearances. Brand New Private Party Room!
Many options to fit your budget.
Call Larry Tart at 212-688-7777

NWAC (Soho)—Elegant new art cntr for events. Unique. Convenient. **212-965-9186**

HI-LIFE Restaurants Priv rm avail for corp/social events of 25-250. East Side & West Side locations. **212-249-3600**

The Party Loft 212-620-0622
For Smaller Events & Budgets

MANHATTAN PENTHOUSE
On Fifth Avenue
"Killer Views"..."The Real Thing"
"Latest "In" Party Location"
8,000 sq. ft. of Airy,
Glamorous Banquet Space.
Call Sam at (212) 627-8838

CLUB EXPO
Renovated Theatre Provides Ideal Backdrop for All Affairs...
Black Tie to Blue Jeans, **EXPO** hosts every event with elegant style or funky charm.
BOOK YOUR HOLIDAY EVENT NOW!
High-Quality DJs, A Polished Staff and Versatile Event Planner can make any affair into a Production for the Stage.
EXPO • 124 W 43rd St • 212.819.0377

U.N. PLAZA
NEW YORK™
A PARK HYATT HOTEL

Tucked away in a quiet residential setting on the east side of Manhattan is an elegant European-style hotel. Experience the warmth and sophistication of its ballroom, the perfect environment for an intimate social gathering for up to 200 guests. Call (212) 702-5004

44th St. at First Ave., NY, NY 10017

MAIN STREET
Spectacular Skylit Atrium • **20-350p.**
Holiday/Private Parties, Weddings,
Bar Mitzvahs, Corp Events. **212-873-5025**

Private Parties—Bachelor, New Year's, Corporate, 20-400p. Michael: **212-650-0561**

SoHo Art Gallery - Huge & Elegant—50-500 people. Call **212-966-2669.**

SOHO Art Gallery—2 lvls, 25-200p. 25' ceiling. Kit, music. Pvt/corp. **212-334-3387**

DEZERLAND FUN CITY
6 CONCEPTS Have the time of your life *cruising our '50s Hot Rod Disco, Drive-In,* Gameroom/Sports Complex, Sing-Along Room & **'50s Classic Automobile Collection** Corp/Priv/Fund/Bar/Bat. 50-1,500 guests, w/ or w/out catering. **212-564-4590**
See our large ad in "Great Parties"!

Soho/Broadway—Elegant 3,000 sq ft loft Parties & events. Call Henry: **212-966-0880**

THE MADISON 679-293
3-Story Mansion Specializing in Corp Events, Fund-Raisers, Weddings. 25-500p.

SUCCESSFUL AFFAIRS
Uncovers the finest in party facilities. Our service is at no cost to you. **212-684-6402**

Elegant Space—Park Slope. Prof'l Kit **718-499-1251.** Caterers welcome.

Loft with Breathtaking Views ! – Can fa holiday menus/prices. Food samplings ava
JAMES CATERING **800-835-338**

LE FIGARO CAFE
A VILLAGE LANDMARK
Garden Room, Fireplace, Music, Full Ba Affordable $$. 15-100. Call now to boo your Office Holiday Party. **212-388-000**

PULSE NIGHTCLUB
Elegant midtown locale (E. 54 btw 2 & 3)
Corp or private. 100-400p. **(212) 688-557**

CORPORATE
Let us come to you with the perfect holiday venue...free of charge **212-684-640**

---

200 FIFTH **675-208**
NYC's Most Exclusive Ballroom. Weddings Fund Raisers, Corp Events. 100-999p.

"Arguably the most publicized restaurant of the decade"--The Observe
BOWERY BAR & GRILL
Beautiful, spacious restaurant, pvt lounge, spectacular garden. 30-800p. **212-475-222**

MORAN'S FABULOUS FOODS
Unforgettable Parties - Charming Fire places, with Atrium. Personalized Plan ning for 40-300. **Colleen: 212-989-568**

Your Wedding, Bar Mitzvah, S. Sixtee in our beautiful Upper East Side setting Event plan'g. **202east** Doug: **212-861-4330**

THE SUPPER CLUB Perfect for You Holiday Party *Midtown Dinners/Luncheon* 20-1,000. Art Deco Elegance. **212-921-19**

WEDDINGS

Castles, Mansions, Estates—Spectacula locations in NYC & LI. **212-675-2080**

Boats and Yachts

FOR NY's BEST LUXURY YACHTS
for superb catered events afloat of any size.
Delightful, fully-heated yachts - ideal for Xmas & other winter parties too!
All-inclusive costs quoted immediately.
CHELSEA PIERS YACHTS **212-645-6626**

CORP & PVT PARTIES & WEDDINGS
135' Classic DIPLOMAT
100' Contemporary CELEBRITY
See us at Pier 84 at W43rd St.
Leisure Yacht Charters **(212) 594-9555**

LUXURIOUS DINNER CRUISES
charters/holiday parties
The Skyline, The Statue Of Liberty, A Great Meal & Dancing · Who Could Want More?
NOW SAILING FROM THE NORTH COVE YACHT HARBOR AT THE WORLD FINANCIAL CENTER
VIP YACHT CRUISES, Inc. 718-934-1014

PRESTIGE YACHT CHARTERS
Planning Unique Events Aboard Luxury Yachts
Call 7 Days: 914-968-3220 or 212-717-0300

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana
Personalized, Luxurious Yacht Charters.
Intimate dinners for two -
to your largest corporate events.
NYC 212-594-1561 **NJ 201-482-1991**
See our large ad in "Great Parties"!

MYSTIQUE
Classic Weddings & Private Parties
MYC, Inc., Wall St., NYC. 212-856-9446

MANHATTAN YACHT CHARTERS
Over a decade of value & service
Consider us above the rest.
212-995-5470, ask for Mary

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind
No event too large or too small.
Corporate & private. **212-534-6380**

The New York Office

ANSWERING SERVICES

$8 Live/Voice Mail/Pagers/Mail—800/900 #'s. All US Cities. **212-868-1121**

COMPUTER PUBLICATIONS

COMPUTER BOOK WORKS
20% Off Best-Sellers/New Releases/
Section-of-the-Month! Over 5000 Titles!
25 Warren St. near WTC. **212-385-1616**

COMPUTER SERVICES

COMPUTER CRAZED!
You're smart, you're busy and the computer drives you crazy. **In-Home Access** can help. We purchase, install, trouble-shoot and train in **your home at your convenience.**
For info, call: **212-496-6603**
***Ask about our discount packages!**

EXPERT COMPUTER SOLUTIONS
For MAC, PC, WIN '95/NT, Networks,
Problems, Hardware & Training...
Housecalls ....212.865.1704 / 917.614.6134

COMPUTER SALES

Put Your Photos On The Web!
Enter Contest & Win!!!
Casio And Hilton Prizes!
www.thedigitalcamera.com

Buy An Incredible
CASIO DIGITAL CAMERA
www.go-i.com

EQUIPMENT REPAIR

GOLDEN CARTRIDGE
We buy empty laser toner cartridges.
Fair prices. Payment on the spot.
Free pickup. Call for more information.
1-800-987-8843 1-914-939-0937

SCHOLARSHIP INFORMATION

Ph.D. provides customized college scholarship information to suit your individual needs. Dr. Liss: **888-767-0233**

EXECUTIVE TREATS

Everything I Know About Cigars I Learned From My Father

1901 in colonial Cuba. 4 year old Ernesto del Rosa is already rolling cigar wrapper on his father's small plantation. Later, as Havana becomes the mecca of the Caribbean, Ernesto (and wife Maya) are still aging, cutting and rolling their own long leaf "Oro Cubano" in small batches, with only the tobacco they grow themselves. Now, Ernesto, Maya, even the grand kids still hand roll Ernesto's own tobaccos and sell only what they roll each day, for incomparable freshness. **•The Maya Del Rosa Cigar•**

The peak of Ernesto's art.

Earthy, Elegant, Without Equal. Limited quantities. Shipped Same Day as rolled.
Sleeve (3 Cigars) **$25.00**
Duble (12 Cigars) **$85.00**
Cartone (25 Cigars) **$150.00**

Check/Money Order To: DIS/Rosa
Box 290 245 8th Avenue NYC, NY 10011

PROFESSIONAL ORGANIZER

We Organize All Facets Of Your Life!
Billing, bill-paying, filing systems, record-keeping & other detailed projects.
800-725-0343

GET ON TRACK! THE PERSONAL TOUCH! Home/Office Organizing & Setup, Inventory, Collectibles, Cataloguing, Computer Printout. All Five Boroughs. **800-643-7225**

TO ADVERTISE IN GREAT GIFTS PLEASE CALL
212-779-7500

Interiors and Exteriors

ANTIQUES

UCTION COMPANY OF NEW YORK
AUCTIONEERS • APPRAISERS
ANTIQUES • ESTATES • BUSINESS
LIQUIDATORS PROFESSIONAL AND
CONFIDENTIAL SERVICES • COMPLETE
OR PARTIAL CONTENTS OF HOMES –
BOUGHT $$$ SOLD • AUCTIONED
ARTHUR HOROWITZ • NYC DCA LIC# 797105
(212) 410-2100 FAX **(212) 348-3209**

reenflea Markets—Antiques & more.
ast Side: Sat, 9-5:30, 67th btw First/York.
est Side: Sun, 10-5:30, Columbus/77th.
ree admission. Year-round. **721-0900**

New York Magazine Presents
Great Gifts...
A holiday shopping guide to the best this city has to offer. Reach our affluent audience of 1.4 million readers in this special "Christmas Gifts" issue, edited by Corky Pollan, on sale November 25th.
eadline for advertising is November 8th.
For information, call
Michelle Krell Kydd @ 212-545-3672

BATHROOMS

izard Custom Bathrooms & Kitchens
Marble, Tile, Whirlpools, Kohler, AM
tand. Custom Formica, Lacquer, Cabi-
ets. Lic. Ins. Free Est. Refs. **212-677-5555**

CLOSETS

PACEMASTER CLOSET CO.—Free
timates. Top quality at discount prices.
elamine, wire, & doors. Ins. **212-382-1533**

---

ity Closet Company—Free estimates.
l types of shelving. Space professionals.
fordable Pricing. **212-387-9142**

DECORATIVE PAINTING

dy Faux Finishes—Marble, Murals,
onging, Stone Glazing. **212-269-2687**

FLOORS

Hardwood Floors—Install, Refinishing, Bleaching & Pickling. **212-360-2208**

HOME/BUSINESS IMPROVEMENT

Complete Services—Design, Renovation & Custom Cabinetry. Comm'l/Resid/ Medical. Lic. Ins. Free Est. **718-482-0676**

Painting is our specialty and we do it right at a great price!
Indoor/out, sheetrock, plastering.
FREE ESTIMATES!
Let us apply 15 years of experience to your painting needs!
NY/NJ references available.
M D 201-865-4037
PAINTING

HOME DECORATING

SHEILA'S INTERIORS
Up to 75% discount on designer fabrics, wallpapers, reupholstery, window treatments, furniture, carpeting & trimmings.
Ask about our free decorating service.
274 Grand St. 212-966-1663

INTERIOR DESIGNERS & ARCHITECTS

USE-WHAT-YOU-HAVE INTERIORS
Expert redecoration w/o new investment.
Featured in NY Times, NY Mag, ABC, CBS.
Lowest Rate. Only $250/rm. Tri-state.
Free Brochure. 212-288-8888
Nov. 16th Decorating Seminar: $185!
Visit Our Web Site at http://redecorate.com

Former Bloomingdale's Designer—Will beautifully transform your space. Creative. To Budget. **Sasha Designs: 212-243-1738**

NO BIG DEAL—Take the terror out of decorating. Talented pro can help you.
Lowest rates. **No job too small.** Ref's.
Special access to **all** wholesale showrooms.
Tri-State Area & Florida
Call Steve Lyons: 212-338-0888
Catch me on "Home Matters" on the Discovery Channel, Friday Nov. 8th at 10AM.

IDEAS COUNT MORE THAN MONEY
Exp. designer works magic, to budget.
Let me amaze you. **Call 212-288-1863.**

Let's Decorate Together—A Decorator Who Designs And Shops With You. Buy At A Discount. **$50/Hour. 212-873-3853**

Rent-A-Decorator®—Budget-oriented pro designs "your" space at "your" pace. $75 hourly. Featured in NY Times & Glamour. Call for reprints: **212-826-1069**

Special Effects Interior Design
TERRI McRAY & CO.
Create Personal Style for Home & Office.
Custom Renovation & Decoration.
As Seen on NBC, Discovery, FOX & QVC.
212-757-5521 800-454-5521

European Decorator—Can help you create a home or office of distinction. Direct access to top NY showrooms. **Maria Regina Interior Designs 212-879-1300**

C.S. Interiors—Exp'd, affordable decorators. Flat fees. Our discount is your discount. Homes, offices, renovations, floral designs, parties. **212-734-2689**

KITCHENS

WOOD-O-RAMA, INC.—From kitchen cabinetry to remodeling/restoring (500 types of moldings to choose from), we have it all! **238 West 108th St. 212-749-6438**

Triple T Construction—Your Kitchen & Bath Specialist. Granitework. **212-360-2208**

LIGHTING

Track By Jack **212-340-9111**
Track-lighting specialists. Installation. Sales. Wholesale bulbs. Update old cans w/small, efficient, low-voltage halogens.

PAINTING & WALLPAPERING

Custom Painting—Sponging, Wallpaper, Marbleizing & Gold Leaf. Ins. **212-360-2208**

Larkin Painting—Quality interior work. Reliable. Refs. Ins. Best prep. **718-205-7732**

Handyman—Wall Dividers, Painting, Wood Floors, Kits & More! **212-749-7171**

Meridian Painting—Superior quality and value for 20 yrs. Top Refs. Ins. **212-595-0379**

Absolute Best Painting & Papering—Ins. Excellent Refs. Affordable. **212-744-9413**

WINDOW TREATMENT

ELITE WINDOW TREATMENTS
Verticals, Minis, Silhouettes, Duette and draperies. **Lowest Prices: 212-807-8674**

Levolor/Duettes/Silhouettes/Wood
"Best Buy!" - Joan Hamburg
212-228-8600..................................718-748-8600

LOWEST PRICES—Silhouette, Duette, Verticals, Mini-Blinds, Draperies & all soft treatments. **KINGSBORO: 212-243-0722**

HAPPY HANUKKAH
To Advertise In This Festive Bannered Section, please call
212-779-7500

Services and Sales

APPLIANCES

EURO-AMERICAN APPLIANCES
Viking, Sub-Zero, Asko, Bosch...
Call Dial-A-Brand With Make & Model.
Est. 1967. 800-237-3220 / 888-SAVE-MOR

ALL MAJOR APPLIANCES
Guar lowest price. Imm del. Auth dealer.
Call **718-774-0198/773-8483.** Expert advice.

PRICEWATCHERS factory-auth TV, vcr, AC, major appl, built-ins, ref, washer, dryer. Ship tri-state. Call w/make/model #. Lowest prices: **800 336-6694 / 718 470-1620**

800-221-BUYS 212-513-1513
Major Appliances, TVs & Air Cond. At Low, Low Prices. **Home Sales Enterprises**

ASTROLOGY

The Love Psychic—Readings That Change Your Life. Visa/MC. **212-874-7692**

INDIA'S PSYCHIC SA'LEE
Complete Life Readings. Advises/Solves Problems. FL/NY Offices. **800-423-8801**

Gifted Clairvoyant - Mystical Insights
Into Love, Relationships, Money, Career. Accurate, Authentic. Vi/MC. **908-329-0711**

European Psychic - 90% Accurate—TV/Radio. **215-934-5908** $3/min. 18+.

CLEANING SERVICE

NY's Little Elves - Commercial/Resid
Interior Cleaning Specialists. Bonded/ Insured/Credit Cards. **212-673-5507**

Busy? No Problem! Let **Leisure Cleaning** Help ! Big Jobs. Wkly. Move In/Out. Corp Accts. Insured. Call: **212-628-6130** & Relax.

HELP WANTED

$1000's POSSIBLE READING BOOKS
Part-time. At-home. Toll-free: **800-898-9778**
Ext. R-4235 for listings

INVESTIGATORS

CHECK-A-MATE™
Investigations/Surveillance/Bodyguard/ Decoys/Debugging. **800-734-2660**

LIMOUSINE SERVICE

1996 Limos—$39/Hr. Special Wedding, Prom & AC Rate. **212-807-9350**

Stretch—$50/hr. Special: $149/4 hrs. Avail 24 hrs/7 days. All credit cards. **800-253-4546**

1996 Limos—6-16 Passengers. From $35/Hr. CC's. All Occasions. **800-546-3254**

Crestwood Limo 400 Lincolns & Stretches Avail. Sedans To LGA $29, JFK $39, NWK $44. **212-629-8700 / 800-34-Crest**

PETS

Cat Care—Cat-sitting in your home. Bonded. West: **947-6190**; East: **838-2996**

PROFESSIONAL ORGANIZER

The Zen Of Organization—Home & Office. Time & Space. **(718) 965-6562**

PROFFESSIONAL SERVICES

Girl Friday/Errand/Shopping Service—$25/hr. Call Patricia: **212-696-8987**

PROFFESSIONAL SERVICES

Personal Shopper—Complete Wardrobe. Call Greta: **718-544-5249**

WANTED

TOP DOLLAR PAID
For your used **CHANEL, PRADA, HERMES, COMME DES GARCONS, GUCCI.** Call Alessandro at the Transfer International, 1-7pm. **212-941-5472**
OnLine: www.transferintl.com

MASSAGE

HIDDEN TREASURE
Upper East Side. Mid 70s. **212-327-0244**
Surround Yourself In Beauty & Comfort.

Out Of Bodyworks 212-545-0615
Leave Your Body...Here! E. 30s.

Alexandra's Body Workshop—Come celebrate our third and final yr in NYC. 50% off on massages is our thanks to all our customers. Penn Sta. **212-629-3106**

The Best Is Yet To Come
A Breathless Massage **212-684-6494**

"TRYST"
Upscale & Luxurious.
7 Days. 3rd Ave & 60th st.
By Appointment Only.
212-642-9119

An Elegant Escape—West 13th St. Private. Convenient to Wall St. **212-243-1118**

Wonderful—Private. East 48th Street. Midtown. 7 Days. **212-593-0046**

EXCEPTIONAL MASSAGE
By French Lady. Clean/Pvt. **212-888-3497**

TANTALIZING TREATS
Midtown East. Pvt. 7 Days. **212-213-4480**

SECRET - EASE
Gentle relaxation. Studio/res. **212-317-1720**

DELIGHTFUL TOUCH
East 50s. **212-754-1470**

PURE BLISS
Private. Credit Cards.
212-213-2977

Kelly—Upscale Southerner. 7 Days. Resid. By Appointment. **917-223-5359**

Body Double—Double your relaxation thru sensual, exotic bodyrub. **212-421-2707**

Renew........Refresh.......Revitalize—Please Call Tatiana/Kaya: **212-922-2149**

WALL STREET
212-267-4053

THE INSTITUTE FOR EXECUTIVE RELAXATION THERAPY
"The Eighth Wonder Of The World"
212-946-1331
PARK AVENUE & 47TH ST.
By Appointment Only

Pears—Eclectic Excellence, Featuring Synchronized Massage. **212-505-5151**

CLASSY FRENCH MASSEUSE
Studio & Residential. **212-472-1138**

East 60s—Skillful European Masseuse. Clean, Private. 7 Days. **212-838-8388**

Nicole—Skillful, Elegant, Sensual. E 50s. 8am-6pm. Upscale. **212-755-9174**

Velvet Hands Ultimate Pampering
Exquisite & Beautiful. Your/Our Residence. Full Info. Pamela: **212-252-2945**

EXCELLENT RELAXATION
New, Exciting, Elegant.
50s/5th. By Appointment: **212-977-7275**

A Very Special Touch....Sensational!!—W. Village/Wall St. access. **212-645-4995**

Linda's Bodyrub—Earth To Heaven. E 40s. By App't. Help Wanted. **212-370-3587**

Truly...Totally...Titillating—Sensual And Discreet. 55th off 5th. **212-315-3525**

A Very Private Candlelight Massage—5th Ave & 46th. By App't. **212-997-1660**

LINCOLN CENTER AREA
New, Elegant, Rejuvenating. **212-787-0146**

Courtney & Friends—*212-779-9226.* E. 30s. Quality, Pvt, Elegant. Open 7 Days.

Heaven—East 60s. The Perfect Relaxation. Open 7 Days. **212-838-1948**

SENSUAL & ELEGANT
Residential Service
Steps Away From Leading Hotels
Park Ave. & 60th
International Female Staff
Featuring Top American Model Who Has Joined Us For A Limited Time
212-753-3030

The Incredible Lightness Of Touch—Sophisticated. Private. **212-421-5963**

201-840-1743—2 Miles From GWB. Edgewater Bliss.

Unforgettable Touch Of China—East Midtown Location. **212-818-0324**

RAINBOW 516-841-1379
135 Sunrise Hwy, Amityville, NY

DON'T FORGET...
Place your ad in New York Magazine's Great Special Issues!

Issue Date		On Sale	Ad Close
11/18	Island Travel	11/11	11/5
12/2	Christmas Gifts	11/25	11/19
12/23	Year-End Double	12/16	12/10

Call and be sure to have a fabulous fall selling season!
212-779-7500

CHINESE SPRING
Exotic. Private. By Ladies - **212-594-1817**
Sensual. By Men - **212-594-2039**

VIP 59 SPA
Relaxation in Greenwich, CT **203-629-0898**

Brooklyn's Ultimate Relaxation—By Appointment Only. Call **718-491-3224**

MARLA & LIZA 212-752-8554
Studio/Residential. European Relaxation.

Grand Opening—Pamper Yoursel Privately. E 80s. Lauren. CCs. **212-717-0161**

ELIZABETH - Excellent Massage
By Elegant, Sensual Lady. Grand Central Area. Studio/Resid. **212-697-4698**

914-698-5858
Shiatsu/Swedish. Sauna, Shower.

SHIATSU STUDIO
908-238-4263

MOON SALON
30-68 Review Ave., Long Island City
718-472-1449 / 718-389-1400

YOKO Shiatsu/Swedish—New City 10am-10pm. **914-634-9200**

Melissa—West 30s. Soothing. Private Stress Relief. **212-402-3375**

*** **HIYAKO** ***
Shiatsu & Thai Swedish **212-244-441**

Full-Body Massage—For men and women by female. **212-986-9377**

YANNA 212-308-4658
Eloquent Massage. Upper E. Side & 5th.

Michelle & Marie—Private. By App't All CC's. **212-317-0062**

ORIENTAL DELIGHT
Massage/relaxation. Resid. **212-686-2222**

Touch By Tomas For Men—Soothing Serene, Safe, Pvt. CC's okay. **212-689-9030**

Body Pampering By Amanda—Private All CCs. Grand Opening. **212-861-5969**

Central Park South, Austrian Lady—Private, Sensual & Caring. **212-246-4759**

Massage—Swedish/Shiatsu. Body Scru Facial, Reflexology. M/F. **212-661-0777**

FUJI 212-207-8959
Shiatsu/Swedish. Resid/Studio.

MAKI 212-751-5550
Shiatsu. Studio/Residential.

JAPANESE 212-799-708
Japanese Shiatsu. Uptown Residential.

Classy Massage—By Elegant Asian Lad West 55th Street. **212-489-5373**

7 STARS 212-398-5590
Sensual Relaxation. **212-398-5591**

COSTA DEL SOL
Beauty & Relaxation **212-593-16**

FOREVER YOUNG 212-319-677
Japanese Shiatsu. Studio/Resid.

High-Class, High-Level Massage-Professional And Private. **718-651-8882**

Continued on next page.

Continued from previous page.

MASSAGE

Quality Massage For Men
Black, Muscular. 212-594-0204

RUSSIAN MASSAGE & COLON
herapy. W. 94th: 212-222-4868. E. 10th: 87-8976. E. 51st: 751-2319. Natasha/Joe

PINE TREES
83 5th Ave. Japanese Ladies. 212-532-5222

ature, Classy Lady—Elegant, Private, :sidential. 7 Days. 212-262-4537

New Chinese - Exotic
l2-317-0737 By Ladies / 751-2925 By Adam

TOKYO MOON
Japanese Shiatsu. 212-421-0222

othing Oriental Bodyrub—Luxurious! st 5th St. btw. 2nd/3rd. 212-677-8377

Grand New Opening
abrielle & Tess. Versatile/Unforgettable Massage. All CCs. 212-249-2436

BEIJING EXPRESS
rivate/Sensual. By Ladies - 212-696-2797
By Men - 212-213-4349

igel Touch Spa—Colonic Therapy. una, Jacuzzi, Massage. 718-997-7772

OLDEN TOUCH 516-841-1550
100 Merrick Rd., Copiague, NY

GINZA 212-684-2121
Shiatsu & Swedish. 12 East 33rd St.

IAGICAL HANDS OF CHINA
idtown, E.Side Loc. Private. 212-532-3056

:w Chinese Hands—Private and quiet. ieens. By appointment. 718-476-3807

mberly—A Touch Of Class. Pamper urself & Relax With Me. 212-465-3425

ALON AKIA 212-582-2427
—Shiatsu. Resid Also. East 50s.

all Street—Science With Art. Private, :an, Safe. Studio/Resid. 212-732-0113

ORIENTAL THERAPY
New Staff! Relieve Stress... Shiatsu, :flexology, Sauna, Table Shower, Steam. Edgewater, NJ. 201-969-1323

dyrub Satisfaction—Call Raquel. Pvt. en 7 Days. A/C. 212-534-7852

EUROPEAN MODEL
Sensual Relaxation. 212-687-4119

e Girl From Ipanema—Massage tisfaction. Private, Discreet. 212-644-0970

HOLIDAY GRAND OPENING
ub Out The Winter Blues With A Warm Body Massage. Vanessa. 718-237-1855

FOR EXECUTIVES
y Mature European. Call 212-661-7286.

opical—Oriental Shiatsu, Swedish. 17 North, Ramsey. 201-327-0286

gh-Quality Service—Herbal Bath Shower. 212-MU9-5920

ndevous On 2nd—Private & Relaxing. Appointment. All CC's. 212-826-3430

ramar—Highly Skilled Internat'l Staff. erb Bodyrub. By App't. 212-826-8814

AMAMOTO 212-838-4474
Japanese Shiatsu. East 48th St.

iental Massage—Routes 59 & 45. ing Valley. 914-352-3031

RELAXATION PLUS
Rare, Unique And Beautiful
Explore The Unusual.
212-594-2499
By Appointment Only.

SHIATSU STUDIO
Best Swedish. Resid/Studio. 212-583-0140

Hagelin For Pres—Cert Cal Therapeutic Massage/Reflex. 9 Yrs Exp. 212-517-5453

East 64th Street—Excellent, Professional Swedish Massage. 7 Days. 212-838-8380

ORIENTAL BODYRUB
L.I.E. Exit 64N 516-924-0092

GRAND OPENING in NJ
2 Mins From GWB. 201-568-4006

INTIMATE MASSAGE
Total Satisfaction. Private. 212-319-1830

KIKU JAPANESE E. 50
Shiatsu Studio/Res. 212-223-2650

Grasp The Grok—Multidimensional Bodywork For 21st Century. 212-213-1084

Julie—Selective, Upscale. Reasonable Rates. Lex & 40s. 7 Days. 212-972-0842

KASA 212-754-6130
Professional Masseuses From Japan

Aloha 201-816-9562—Japanese Shiatsu, Swedish Therapy. Rtes 4/9W, Englewood.

Asian Spa - 201-313-9215—We've Got The Touch. 5 Minutes From GWB.

Alicia—Very Private Sensual Massage. 7 Days. By Appointment. 212-779-8920

Lincoln Center—Creative & Sensual Touch - By Brazilian Lady. 212-799-2384

MEET ME AT MECCA
For A Memorable Moment. East 20s.
Call: 212-448-1378

LEXINGTON & 47th
Affordable & Relaxing. 212-758-1236

NJ Fuji—Best Massage & Relaxation. 201-368-0058

Extraordinary Touch—Unforgettable! East 20s... 212-685-5614

LICENSED THERAPY

New York's BEST
SEX THERAPY
Board-Certified Clinical Sexologists
MD-Supv **SURROGATE PROGRAM**
All Dysfunctions - Privacy Assured
212-721-7650

SEXUAL SUCCESS
NYC's **ONLY CERTIFIED*** Sex Therapist-Supervised **SURROGATE** Program.
SEEN ON 20/20 & CNBC.
Resolve Impotence/PE/Orgasm Problems/ Shyness. **PROVEN SUCCESS.**
MD Supv'd. End fear/failure. 212-971-6060
*Amer. Ass'n of Sex Educators, Counselors & Therapists.

Bright, Competent, Gentle Surrogate—Confidential & Effective. 212-316-4768

Sex Therapy
Our treatment combines; Surrogate Therapy with Hypnotherapy or Solution Focused Psychotherapy
Certified Psychotherapists & Hypnotherapists
Professional Surrogates M.D. Supervised
NY's Largest Center for Sexual Healing
member: American Academy of Clinical Sexologists
Insurance Where Accepted
Free Consultation 212-679-6717

ROLE PLAY

EBONY IS BEAUTIFUL
Exotic Role-Play. CCs okay. 212-268-9484

Nurse Therapy—Dress-Up. Behavior Training. Luxurious, Upscale & Private. Credit Cards Accepted. 212-684-6775

Kim—Live/Real/Intense/Exotic/Caring. Unforgettable/Let's Talk. 212-245-4641-24hr

RENDEZVOUS
Upscale. Full Info. 212-713-5330

Black Canadian—Exotic, Sensual, Private. Call Anne: 212-532-6084

Southern Elegance—Pamper Yourself. By Appointment. Taylor: 212-751-4415

Jasmine Returns—Pvt & Discreet Role-Play. Explore Your Fetishes. 212-532-7135

PASSIONATE PRIVATE NURSE
Personalized & Intimate. 212-481-9293

Explore Your Fetishes—Nurse Therapy, Dress-Up, Behavior Modification For The Novice & Connoisseur. CC's. 212-239-0246

Behavior Modification—Nurse Therapy & Role-Play By Experts, For The Novice & Connoisseur. AX/Vi/MC. 212-889-3350

SWEET ELEGANCE
For The Refined Gentleman w/Exquisite Taste. Your Place/Ours. 212-317-0124

The Ultimate Relaxation—Exotic And Discreet. Midtown. Sabina: 212-297-0245

Statuesque Brazilian Role-Play—Elegant & Discreet. Upper East Side. 212-517-9466

Upper E. Side—Venus & Rose: Sensual Bodyrub & Nurse Role-Play. 212-427-3801

MISTRESS GINA & FRIENDS
Mature Lady. Rubenesque Look. Behavior Training. Discreet. E 50. MC/Vi. 371-3106

Nutcracker Suite - Upscale—Fetishes/ Role-Play/Nurse. 212-674-2294

Discreet Encounters—For The Sophisticated Gentleman. 212-207-1909

Katrina—Elegant Encounters For The Upscale Man. E. 50s Locale. 212-758-8817

ANGELIQUE
Yours Truly. 212-758-7081

Ultimate Encounters—Luxurious, Upscale, For Successful Men. 212-246-1314

Jackie—Brooklyn's Finest. Intense/ Caring/Unforgettabe. CC's. 718-648-7497

Veronica—Southern Charm. Upper West Side. Gentle Relaxation. 212-662-4548

Everything's Kosher—Exclusive. Help Wanted. Call: 212-479-7939 / 212-946-5354

Sofia—Upscale Relaxation, European, Expensive, Exclusive. 212-239-4922

High Society—Sophisticated Pleasure For Upscale Men. Private. Susan: 212-826-2707

Cindy, Judy & Alicia—Ready for your role-play. Private & discreet. 212-221-6656

Caroline—Sweet & Sensual, Southern Charm & Hospitality. Info: 212-465-3251

PARADISE
NYC's Premier Exotic Relaxation Spot. Sensual/Upscale. 212-258-2477

Kent's Personal Touch—For Ladies Only. 303-467-7248

A Touch Of Class—LI's Upscale, Personalized Svc, By App't. 516-227-1855

Pro Male Body Builder—Seeking Unique Role-Play. Men/Women. 212-888-1790 Billy

TIFFANY'S
Sensual, Private. Mature Lady.
Different Ladies Avail. W. 50s.
212-399-0691 / 212-765-5810

Westch/Rockland/Putnam/Bergen—Touch, Dance, Voyeurism. 800-957-3048

HONEY - SUTTON PLACE
For Discreet Men. Classy, Pvt 212-838-2653

MADEMOISELLE
Scandinavian & European Models
Upscale relaxation for gentlemen who expect the very best.
1-800-464-6667

Adam & Friends For Men—Exclusive, Private & Safe. 212-988-2991

Mature Gentlemen—Private Relaxation By Mature Lady. Studio/Res. 212-957-9673

Relax—Midtown. Upscale, Discreet. By Appointment. Call 212-838-9404.

Treat Yourself To Total Relaxation—That You'll Never Forget. 718-886-2358

Jennifer Hunter—Incomparable Role-Play Via Phone. 215-627-JENN (5366)

Double Femme Role-Play
Sensual, Erudite Training.
516-373-0305 / 516-258-7679

Mistress—To Make Yourself Available... Call 212-802-7697.

Grapple Or Grovel—Wrestling/Role-Play Experts. Deena: 212-786-0675

#1 Transsexual Megastar!—Lovely "Sherry Fox", For Beginners. 212-582-5009

Pleasant, Quiet—Safe Relaxation. Mature. Upper NYC. M-S. 212-569-0486

FEMALE BODY BUILDERS
& Wrestlers. Pvt. Variety. 212-759-0933

Elegant, Mature Relaxation—Private. Call For Appointment: 212-697-5932

Cruise With Tom—Strength & Beauty. For The Affluent. 212-946-5175

Diara's Private Retreat—Elegant Relaxation. 212-465-2570

Diana—Mature And Elegant Role-Play. By App't. 9am-11pm. 212-867-7972

EUROPEAN MODEL
Sensual Relaxation. 212-532-7603

ORIENTAL SUN
Midtown
212-575-6861

The Angel Touch—Relaxation. Mature Lady. Private. Studio/Res. 212-681-2709

Regine's International Models
Upscale Relaxation For Executives.
Midtown East. 212-980-0776

Exotic Encounters—Like No Other. NYC's Finest. Upscale. CC's. 212-759-2044

Asian She-Male—For The Upscale Clientele. Tasha: 212-240-9851

Nurse Angie—Discreet Relaxation. Sophisticated, Private. Call 718-760-7447.

Sense And Sensuality—Fetish Exploration. Private. 212-629-2066

ORIENTAL STAR
24-27A Steinway, 1st Floor (25 Ave.)
Relax In Astoria. 718-626-1777/1881

Continued on next page.

Services and Sales

Continued from previous page.

ROLE PLAY

Gina—East 20s Manhattan location. Intimate and private. **718-295-6297**

Mr. Victor—Role-play for men/women. Ms. Ava & Isis. 59th St. Br. **718-784-0638**

Apache Princess—Pagan. Exciting. For Special Execs Only. By App't. **212-459-1930**

Touch Of Class—Scandinavian Elegance. Sensual/Beautiful/Private. **212-642-9198**

VALERIE'S SAFE RELAXATION
—Your Manhattan Residence Only.
Reasonable Fee. **212-501-9002**

High Society—For The Elite Only. By Appointment. **212-736-1660**

Russian Mystique—Elegant, Captivating, Upscale. All Boroughs. **718-646-0922**

Fetish Behavior Training—By Shemale. Feminization Role-Play. **212-223-5164**

Psychotherapist—Explore All Subjects. Role Playing - 24 Hrs. **516-422-2404**

Total Relaxation—European Role-Play Specialist. Residential Only. **212-570-6007**

Miss Page Switch—Specializing in fetish and age role-play. **212-229-2149**

Very Dynamic Phone Role-Play—All CC's. **800-873-1508**

Sultry, Captivating Psychodramatist
Behavior Training - Fetish Role-Play.
Beginners My Specialty. **212-754-5177**

Poetry In Motion—Women Of Taste And Character. Resid. Tara. **718-899-7289**

THE INCOMPARABLE REBECCA
Kind, Warm, Charming Relaxation.
Your Resid. Full Info: **212-714-7709**

JILLIAN BRADLEY & FRIENDS
Plush & Private Multi-Level Townhouse
Offering The Ultimate In Relaxation.
Strictly By App't. Res. Avail. **212-779-3332**

For Discriminating Men—Intense And Therapeutic. Upper E. Side. **212-988-3226**

Exotic Model (Legit) Available
For Relaxation Therapy. Discreet, Exclusive
And Expensive. **312-509-4911**

YURAKU 516-777-7566
200 Rt 110 (S), Suite #4, LIE 49 (S)

PRIVATE ENCOUNTERS
Upscale Models To Relax & Pamper You.
Sensual/Beautiful/Expensive. **212-355-8321**

HOT SUN
Midtown
212-244-4027 / 244-4052

Stephanie, Casey, Kimberly
Early Bird Specials!!! 7am-11pm.
Ft. Lee. 5 Mins From GWB. **201-943-8359**

EXECUTIVE STRESS RELIEF
Plus First-Class Role-Play.
Private, Safe & Discreet.
Midtown/Resid. **212-714-1537**

MISTRESS MADELINE
There Is No Substitute. **212-684-6870**

Lady H—Fetish Role-Play for the Intelligent Male. Upscale Only. **212-769-7957**

Roxanne—When Sensual Role-Play Just Isn't Enough! **212-875-9755**

WHEN ONLY THE BEST WILL DO.
Wendy's
Warm and Wonderful.
212 ***873-8158***
SEE OUR WEB SITE

Relaxation With A Bit Of Excitement—
Your Resid. NY/NJ/CT/Mine.
917-868-5607 / 212-799-2384

Pvt. Discreet Conversation—1-on-1. From Krissy And Jan. Call **212-252-2869.**

She-Male Goddess
Call Cristy: **212-243-0527**

Femme Mystique
A TRADITION OF EXCELLENCE
Upscale & luxurious service
24 Hours/7 Days, Credit Cards Accepted
1-800-808-6679

Helena—Luxury Event. Europea Upscale Relaxation. **212-922-9117**

Foxy Muscle—Lady Wrestlers/Bod Builders. Role-Play/Posing. **212-316-2503**

PURE PLEASURE
Sensual, Stimulating & Completely
Satisfying, Exotic Relaxation. **212-679-107**

Exotic Elation—By Appointment Onl Call: **212-802-4727**

Wrestler Violet—Wrestling Role-Play / Its Best. Private. **212-971-1076**

VENTURES UNLIMITED
Ultimate Role-Play. **212-888-1666**

Beautiful California Role-Play—Ne In New York. By App't Only. **212-629-1777**

Live Conversation—1-On-1 Stimulatir Role-Play. Call Now! **800-931-4688**

Exotic Model (Legit) Available
For Relaxation Therapy. Discreet, Exclusi
And Expensive. **312-509-4911**

Assortments

JEWISH? SINGLE? MALE?
Looking to change one of the above?
Blumberg Introductions, Inc.
230 Park Ave., NYC **212-808-3054**

Field's Dating 212-391-2233—Rm 1600, 317 Madison Av, NYC 10017 (ent 42 St.)

Introductions Club - SPACE NOW For Successful Jewish Men, 30-60. Women, 25-39. Recom'd by New Yorker, NYM. PhD interviewer. 7th year. **212-877-0723**

BEST SERVICE/LADIES CEOs, MDs, JDs for Upscale **Asian/Latin/Russian** Ladies. **Party Sat, 11/16. LOA: 986-8590/91**

Classical Music Lovers' Exchange™
For unattached music lovers. Nationwide.
Box 31, Pelham, NY 10803. **800-233-CMLS**

A+ RATING! Meet beautiful **Russian** & **Jewish** ladies living in NY. Catalog avail + tours to Moscow **Int'l Singles 212-736-6870**

Seeking A Meaningful Connection?—We'll Help Find Your Match! **212-877-5151**

ATTRACTIVE, FEMININE INTERNATIONAL BUSINESSWOMAN would like to find her counterpart, a handsome, successful, romantic businessman, 45-60ish, who enjoys the arts, entertaining, traveling and cozy evenings by the fire.
Call Barbara or Dail at
THE SINGLES NETWORK 914-946-1801
(We Screen - She Travels) **No Fee.**

THE PARTY @ AU BAR—Fund-Raiser
for Polycystic Kidney Research (PKR).
Upscale Prof'ls, 25-45, a great eve of
Dancing, Food, Drinks & Raffles. 11/12,
7-10:30. $55 adv/$65 door. **315-5900**

Pre-Holiday Soiree
A Very Special Singles Party at
LA FOLIE
3RD AVE. BTWN 80TH & 81ST STREETS
THURS, NOV 21, 8pm-?
LIVE BAND • JAZZ SINGER • WILD DJ
OPEN BAR til 11pm: CHAMPAGNE,
WINE, BEER, HOT/COLD HORS D'OUVRES
Tickets: $60 RSVP: 212-687-4949

QUEST JEWISH SINGLES PARTY
SAT, 11/9: Manhattan Club 8pm, $20.
201 W 52 (btw 7th & B'wy) **914-725-4968**

Jewish Singles, 23-45! Gala Weekend
at Harrah's, Atlantic City, Dec 20-22.
Micro Singles Inc. 800-756-8573

Single Womens' Network—Nat'l group for support, travel, networking **212-529-9295**

DATE SOMEONE IN YOUR LEAGUE Graduates and faculty of the Ivies, Seven Sisters, MIT, Duke, Stanford, University of Chicago, Northwestern, meet alumni and academics. **The Right Stuff: 800-988-5288**

Single Gay Men—Cocktail Parties, Dinners For Prof'ls. **212-631-1189**

ANNUAL CASINO PARTY
Gambling, Dancing, Prizes, Raffles.
Sat. 11/9, 8pm. NY Hilton, Trianon Ste.
6 Ave/53 St. Bus. & Prof'l of Hadassah.
$150 Also Includes Desserts, $25 Chip,
First Drink Free. Call: **212-751-7050**

Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times... For Information: **212-972-3594**

Single Booklovers Nationwide. Est 1970 Box 117, Gradyville, PA **610-358-5049** E-mail: 103474.1057@compuserve.com

Single Lovers of the Arts—Helping singles get together nationwide. 300 Main St., Ste 258, Huntington, NY 11743. **516-673-1466**

Singles Support Groups
Call Psychologist: **212-875-0074**

Skiers—Single? 40-something? Let's do Aspen for a week! Suggestions? 3488 ☒ ☎

DISCERNING SINGLE GAY MEN
Intimate, Exclusive Cocktail Party
In Elegant Setting. **212-472-3624**

Date Someone New This Week
Meet professionals from the NY area who are seeking meaningful relationships. It's FREE to call & listen to our 2500 members' voice personal ads. Respond to the members you've selected and place your own ad by joining our service. There are no 900#s, just a membership fee of $39.95 which gives you unlimited use of our service for 30 days!
Money Back Guarantee
Our service really works! Try it for a week. If you're not satisfied we will refund all of your money, no questions asked!
212-987-7000
THE RELATIONSHIP LINE™
Customer Service 212-987-7001

Partner For Parenthood—Affluent, intelligent, handsome older man seeks bright, healthy, sincere woman, 30-40, who is interested in single motherhood, to *have and nurture his child. Arrangements* negotiable, physical relations optional. POB 3733, Grand Central, NY 10163

Discerning Jewish Professionals—Fi Art of Matchmaking. Raizy: **212-877-5167**

ODYSSEY EVENTS
PREMIER MANHATTEN EVENT
SAT. NOV. 9th 7:30pm
1,000 JEWISH PROFESSIONALS (20's & 30's
at MIRAGE 610 W.56th (bet. 11th &12th)
$20. w/ preferred invite $30. w/out
(718) 465-4321 for preferred invite

SOLUTION FOR SINGLES
• SELECT from *PHOTOS* •
A personalized intro service for busy NY
NJ prof'ls & execs. 8 yrs. **201-944-6171**

NOW IN NEW YORK!!!
Twenty-Nine Plus Introductions
"The Mature Choice for the Relationshi
Minded." Membership Info: **800-447-39**

Missed Connection—Copa Party, 9/ You were a beautiful Asian woman with lovely Caucasian woman. I offered you beer and promised you a dance. Too l for the dance? How about dinner? 3363

American Cancer Society Present
4th Annual Bachelor &
Bachelorette Auction
Fri, Nov. 15 at the Uniondale Marriott.
7pm: Mingle. Cash bar, hours d'oeuvres
8pm: Auction - with music and dancing
follow. Join us for the affair of the year
and bid for the date of your dreams. Al
proceeds benefit the
American Cancer Society
For More Details, Call: 516-334-590
Over the past 3 years, this event has rais
approx. $100,000. We want you in 199

Strictly Personals

trictly Personals is a weekly feature. **Cost is $36.50 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for YM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders cepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 12-779-7500, fax 212-779-2449 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 1th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York lagazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a YM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

nsnare Me—Attractive, single Jewish an, 38, Anne Rice fan, cultured, literary, mantic and playful, seeks to abandon the destrian and explore the esoteric with a ong-willed woman, average to Rubenque, who will literally captivate me with r charms. Can dance if forced to. Shall tie the knot? 3358 ✉ ☎

octor Livingston?—I've searched the ngle for you: beautiful, brainy, upscale, m, sexy LI Jewish widow...seeks Stanley, -75, for romp in life's jungle. 3492 ✉

ck This One!—Upbeat, attractive, letic professional woman, 45, loves all orts, adventure travel, and living life to fullest. Seeks special man, 42-52, for st friend and significant partnership, to are laughter, love and fun. 3390 ✉ ☎

ay White Male—26, 6', 230, well-built, nd/blue, native New Yorker, Jewish ot very religious), professional, focused, trepreneur, Ivy educated. Passions clude classical music, history, hnology, philosophy, language, films. oking for intelligent, focused, cultured, y white male (20s-30s) of substance share it with - a good conversationalist th a highly developed sense of sthetics and humor, and a passion for owledge...if you exist. 3407 ✉ ☎

ll, Attractive, Green-Eyed Brunette—ky skin, 52, cultured, Jewish, works the arts, sophisticated, warm, witty, nsuous, affluent, well-traveled. Looking established, dynamic, caring, active an, 6' plus, with similar attributes d interests, who is seeking a serious ationship. 3262 ✉

autiful Jewish Lady Lawyer—Classy dow, affluent, vivacious, warm, nsuous, world traveler. Lover of theater, s, music, boating and the good life. eking successful, dynamic man with nilar interests and attributes, age 62-72, o is interested in a serious relationship, necessarily marriage. 3464 ✉

bulous, Fit, Funny—Accomplished, gy brunette, Jewish, early 40s, into rking out, biking, golf, travel, movies, nance and more. Seeking a successful, ndsome Jewish guy, 37-55 years young, art, sincere, secure, 5'10" plus, for ndship, future, family. Photo. 3479 ✉ ☎

Stunning And Sexy—Tall redhead in her late 40s, with legs that never stop and a great body, knows how to make a man feel like a king but still be his equal. Would like to meet a very tall, witty, successful gentleman over 50. 3433 ✉

Beautiful Blue-Eyed Blond—Warm, secure, totally centered woman, missing only a terrific guy, 50-60, with whom to share fun/quiet times. Sense of humor and adventurous spirit required. 3438 ✉

6'3" Male Catholic—Single, 45, 195, attractive, advanced professional degree, athletic, successful, with a good sense of humor, passionate lover of life, with old-fashioned values and morals, raised in a European family environment but born in the USA. I enjoy NYC, movies, museums, browsing, the beach, slow dancing, fine dining and cooking. I seek same in return, with unselfish, trim professional lady under 41, to share life and hopefully a commitment/family. Most women desire an extremely good-looking man... Never mind the outside - you have to live with the inside. Letter/photo/phone. 3401 ✉

Willowy Blond Professional—Successful yet feminine, looking for equally successful and secure man in his 40s or 50s, who knows how a man should treat a woman. 3418 ✉

Green-Eyed Brunette Barbie—Seeks Ken. Exotic Cuban-American, smart, sexy, high-energy, 30, account exec, new to divorce and NYC - seeks fun and romance with handsome, warm, cultured, charming playmate - i.e. movies, museums and dining. Photo/note. 3460 ✉

Uncommon Beauty And Depth—Passionate, slender, insightful attorney/mom, 37, would like to enrich her life with a sweet, dynamic, intelligent Jewish man. Nonsmoking/non-GOP. Photo. 3365 ✉ ☎

NJ, White Christian Male—41, CPA, seeks marriage-minded white female, 28-38. Enjoys Yankees, movies, travel, beach, museums, comedy clubs, etc. 3439 ✉ ☎

Vibrant Surgeon/Inventor—A dynamic, handsome art/fitness enthusiast, 5'11", funny, 43, seeks wonderful woman under 36, for life. Phone/photo a must. 3491 ✉

Tall, Dark And Handsome MD—54, with wry humor, salt-and-pepper hair, athletic, trim, sensual and like tennis, sailing, theater, travel, sunny beaches and quiet evenings at home. Looking for lover and best friend and possible second family. You are a white female, charming, with engaging personality yet also a good listener, upbeat with a sense of humor. Realizing that chemistry is all, here are a few requisites: extremely pretty, statuesque, well-built yet trim and lithesome. Also: warm and sensual, a nonsmoker, age 35-45. Incredibly blue eyes and English accent are optional! Note/photo/phone. 3403 ✉

New York's Premier Matchmaker

• NOW ALSO ON LONG ISLAND •

As featured in NY Times, Crain's NY Business, CNN, CBS, CNBC, ABC, FOX News, BBC, "London" Independent and Cosmopolitan

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Very Successful Jewish Businessman—Handsome 28-year-old with a great sense of humor. Enjoys boating, skiing, karate and shopping. Seeks a pretty, smart and physically fit Jewish woman between 18-27, for friendship and possibly romance. Note/photo please. 3387 ✉

Attractive And Fit Pilot—Early 30s, friendly, active, sincere. Searching for an attractive, happy, affectionate, nice girl with a hedonistic side. 3412 ✉

Handsome Journalist/TV Personality—I am 40 and a well-known and successful syndicated journalist, seeking a confident, thoughtful and sexy woman to share an active and intimate life. I am an Ivy-educated doer who loves his work and is tall, attractive and intense. If you are beautiful, brilliant, spontaneous, quick-witted, independent, well-read, athletic, 25-40, read The New Yorker and Sports Illustrated, know who Molly Bloom is, like Van Morrison, and are still close with your friends from camp, please send a note and photo. 3478 ✉

Gay White Wall Street Lawyer—30, very cute, loves to laugh, sincere, sensitive, great shape (washboard abs and a great chest), 5'9", 148. Enjoy "Concerts in the Park", the change of seasons, hidden gardens, gazebos, cuddling on sectionals in cozy living rooms, Soho nostalgia shops, tennis, shopping and waking up together on a Sunday morning to discover it's snowing outside. You are a warm, gentle, insightful, professional, genuine and fun "nice guy", preferably tall, dark, muscular. Photo/thoughtful note. 3486 ✉

Handsome Lonely Man—57, big giver of TLC, seeks lonely female, 50 plus. 3380 ✉

With Zest For Life—This kind, sincere professional Jewish male seeks down-to-earth female to 39, to make marriage feel like dancing on air. Photo. 3352 ✉

Sensual, Sensitive, Sophisticated—Very attractive, Scandinavian looks, Ivy grad with multitude of cultural, intellectual and athletic interests, seeks secure, successful 45-60 man who is open to a long-term serious relationship. 3411 ✉ ☎

Pretty, Smart, Heart Of Gold—Seeks same in attractive, professional, sincere Jewish man, 47-55. 3441 ✉

50, Attractive, Intelligent—5'7", slim, into fitness and health, looking for a man with a sense of humor, a great smile and a passion for living, 50 plus. Photo. 3394 ✉ ☎

Dentist, 63—Seeks full-figured female under 48. Music lover a plus. 3483 ✉

Easygoing With Sense Of Humor—Wasp, 5'4", 125 lbs, seeks gent, late 40s-55, to share interests. Photo. 3308 ✉

So Much To Explore—So much better with someone special. Attractive, single, professional, nonreligious Jewish woman, 41, 5'10", down-to-earth, into running, tennis, boating, beaches, hiking (and all things outdoors)...and renting videos, dining, snuggling, romance (and all things indoors). Looking to meet a tall, professional, attractive man, 35-50, who is ready to share today and tomorrow. Be honest, sensitive and not allergic to my cat who thinks he's a dog. 3410 ✉

CEO SEEKS ROMANTIC MERGER

The GODMOTHERS are conducting a special search on behalf of the head of a publicly traded company, who enjoys music, yachting, travel and tennis. This handsome, 41-year-old father hopes to find a soft-spoken, self-confident, down-to-earth, sociable woman who loves children and a life of adventure. Beauty and business savvy are a great plus. If you think you are the one, call us. A gift to you from

THE GODMOTHERS©

212-245-7175

Romantic Heart Hunters© Since 1979

Handsome, Trim Exec—Secure, kind, with style - seeks educated, slender, classy lady around 50. Note/photo. 3443 ✉

Warm, Pretty, Friendly MD—5'5", slim, 43 - enjoys films, reading, music, stocks. Seeks caring, warm, previously married, accomplished male to be my significant other. Photo/note. 3484 ✉ ☎

Gay White Male—56, healthy, handsome executive, dynamic silver fox, sparkling blues, seeks nurturing, spiritual, healthy man, 35-60, to explore. Photo. 3292 ✉

Down-To-Earth Gentleman Wanted—I am 40ish, Jewish, nonreligious, well-educated, divorced with no children. I am looking for a sincere, intelligent man who's traveling light. You are also spiritual, youthful, attractive, with a creative streak. 3420 ✉

Kind, Attractive—Jewish professional female, 27, with a cute smile and an easygoing personality, seeks an attractive Jewish guy, 27-35, for a serious relationship. Note/photo/phone. 3455 ✉

Full Head Of Hair—Handsome, 6'2", Ivy-educated, traditional Jewish doctor, 40. Seeks tall, attractive, vivacious, funny woman, 28-35, as kindred spirit, to share all life's pleasures. Note/photo. 3437 ✉

What's The Catch??? Me!—5'4", slim redhead, 42, attractive, intelligent, feminine, refined, with good sense of humor. Enjoys tennis, skiing, beaches, music, movies, dining out. Seeks good-looking, professional, nonsmoking guy, 38-young 48, for good company and maybe more. Note/photo/phone. 3431 ✉ ☎

Successful Educator—39, trying to change the world, seeks romantic idealist, for balance. 3498 ✉

Attractive, Successful, Warmhearted—Slim Jewish female, 30, seeks athletic male, 28-35, with self-confidence, the ability to make me laugh and the desire to fall in love. Photo/note. 3364 ✉

Attractive, Smart, Sensual—Petite, professional Jewish woman with charm and sophistication, seeks intelligent, multi-dimensional male with a social conscience, 50-65. My interests: politics, art, music, walks on the beach. Note/phone. 3448 ✉ ☎

One Good Man—Seeks a few good women (just kidding). Good-hearted, well-educated, with diverse interests, Jewish male, late 40s, NYC/DC area, seeks upbeat, spontaneous, tall woman, mid 30s plus, with engaging smile, sexy demeanor, independent yet intimate. If you can find the best in others, like being challenged and inspired, value family and friends, have a good moral compass and want a committed, loving relationship, please send note/photo/phone. 3355 ✉

I'm 26 And In Search Of A Partner—I'm simple, pretty and very loving. You're an Italian and/or Jewish MD who's looking for a traditional woman to care for you and our children. Let's build a beautiful life together. 3397 ✉

Marriage-Minded Male—Handsome entrepreneur, fit, successful, fun-to-be-with, looking for a pretty, warm Christian female, 25-35, who is ready for commitment to the right guy and right relationship. Photo. 3428 ✉

One In A Million Seeks Same—Handsome, fit, cultured, funny, charming, successful, nonsmoking, Upper East Side, Wall Street Jewish professional, 5'10", 50, seeks young, attractive (35 plus) Jewish widow with kid(s), who is ready to meet a loving, caring, generous and sensitive man. Divorced (20-year marriage) with a fabulous, independent adult son (25), loving family, great friends and a multitude of interests. Young in looks (good genes), young in spirit and heart - comfortable at the Met in black tie, jeans at EAT, biking in East Hampton, people-watching at the Louvre, walking in Central Park or reading Grisham, Goodwin or Helprin at home. You would never respond to a personal ad - I never would write one. Note welcome. Photo, please. 3445 ✉

Professional Black Female—Attractive, 39, slim, physically active, enjoys NYC, movies, music (jazz/R&B)), travel, Caribbean beaches, etc. Seeks single professional man, 30s-40s, fit, active, tall (5'8" plus), nonsmoker, sincere, with varied interests, for relationship/marriage without children. Race unimportant. 3402 ✉ ☎

Truly Beautiful, Accomplished Woman—Looking for a good man, 44-54, kind, strong, wise, for love and shameless discovery. Note/photo/phone. 3350 ✉ ☎

Pretty, Smart Cellist—38, accomplished PhD, athletic, slender, adventurous. Seeks bright, successful, fit man. Photo. 3481 ✉

You Could Do Worse—Fun, warm, handsome Jewish guy, 39, 6', seeks Jewish woman, 30-35 - beach, theater, sports, romance. Note/photo, please. 3416 ✉

Meet Me In Aruba—Tall, good-looking, successful businessman in early 50s - works out in gym and likes scuba, skiing, travel. Lives 90 minutes from NYC. Seeks successful, physically fit woman, 35-45. Note/photo. 3413 ✉ ☎

The Yankees Are Winners—And you can be as well! I'm a nonreligious Jewish male who enjoys sports and movies - seeking a nonreligious, nonsmoking Jewish woman, mid 30s-mid 40s, for laughter and happiness. 3477 ✉ ☎

True Love—European lady, 24, 5'6", green eyes, blond, model looks, sincere, educated, honest, nonmaterialistic, seeks happy, reliable man for marriage. 3406 ✉

Not A Cliche—Jewish professional, elegant in style and manner, seeking intuitive man, 60ish, who can laugh at life's absurdities. Note/photo. 3383 ✉

Jennifer Beals Looks (Really)—30, 5'10", Jewish, Ivy MBA, adventurous, classy, athletic, slim, honest, vivacious and family oriented - seeks handsome, ambitious, kind and fun man for serious relationship. Photo appreciated. 3369 ✉ ☎

Sparkling Blue Eyes, Libra—33, 5'7' funny, fit, financially/spiritually secur professional male with weatherproo transportation, seeking intelligent, awar female snow boarder/skier, to share man winter road trips, hikes, movies, conversa tion, espresso and all of the city. 3474 ✉ ☎

'Tis The Season To Find Love—I'm beautiful, sexy female. You're a good looking, passionate male. We're in shap youthful 40s, adventurous, honest, smar uniquely compatible. Photo. 3349 ✉ ☎

You Are Outgoing—Athletic (eve stocky), interesting, fun, funny, attractiv sincere, kissable, educated profession male (non-blond), 32-38, nonsmoker. N looking for marriage/kids this minut I am the above (except the stocky part Jewish female, nonreligious, 33. Wor too much to meet quality people. Plea send note/photo. 3404 ✉

Wanted: Dick Tracy—For imaginativ sexy older woman, blue eyes, slim. 3336 ✉

Male CEO—Relocating to Miami, Fl 49, divorced, seeks lady under 50. 3415 ✉

Attractive Gay White Female—Professional...is seeking same: gay whi female, 30-39. Interested in movie dancing, dinners, walks in the par loves to talk. Friendship first, possib long-term relationship. Photo. 3360 ✉

Exotic, Dark-eyed, Athletic Beauty—2 appreciates outdoors and intellect, see handsome, successful man, wise ar whimsical, poetical and practical, 27-3 Photo please. 3506 ✉

Handsome, Irish-Catholic—30 blond/blue, never married, nonsmoker, r baggage, financially, emotionaly, physical fit, athletic, easygoing, great personalit Seeks an attractive female (25-35), fu personable, easygoing, not into hea games. Note/photo. 3490 ✉

Success-Oriented, Mature—Ar enthusiastic, gay male, 27, good-lookin slim, wants to start a new life excitement, challenge, passion and tend moments in NY with an attractive, clea cut, all-American executive under 5 stylish, honest, devoted, nonsmoker. F now I can only prove how sincere I am the authenticity of my writing. POB 105 Succ B, Montreal, PQ Canada H3B 3K5

Plain Jane—Looking for low-key J close to her age (58), to share unpretentious and extraordinary life NY, NM and around the world. 3440 ✉

Haydn Seek—A truly pretty, fit writ 49, who thrives on art, music, boo nature and humor, would frolic with lit ate, warm, secure, formerly wed m who's ready for a new game. 3381 ✉ ☎

New and Improved!

HEAR THE VOICE BEHIND THE AD

CALL 1-900-443-1500

$1.95 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.

PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, 1211 6th Ave., New York, NY 10036. (212) 852-7700

xtremely Beautiful Blond—24, 5'7", 22 lbs, fit, intelligent, classy and down-)-earth, seeks very handsome, smart rofessional male, 25-33, with a great ersonality and smile. Note and photo, lease. 3473 ☒

ensitive, Romantic Gentleman—rofessional, divorced, grown children, ves in Manhattan, 51, 5'10", trim, good ense of humor, owns own businesses, nancially secure, time is my own, athletic inner. Enjoys movies, concerts, Carnegie all, a little golf, brunch at the Carlyle, or asta in Little Italy. Dislikes dissertations. eeks white female, 38-45, professional, im, sensuous, attractive, exceptional fig-re, for monogamous relationship leading) best friend. Photo/phone. 3471 ☒ ☎

weet, Blue, Blond—Attractive female ofessional, 44, looking for her soulmate. e's tall, attractive and educated, 44-55, ith family values. Phone/picture. 3467 ☒

kier—Slim, very attractive, hazel eyes, eks Jewish male, 32-42, not bald. Likes etting a bit crazy. Enjoys travel and the utdoors. Note and photo. 3374 ☒

eal Catch—Professional, single, white wish male, handsome, 5'10", 33 years d, who is caring and sincere, with a great nse of humor, enjoys sports, movies, staurants, traveling - seeks professional, hite Jewish female, age 27-32, who is retty, slim, fit, emotionally secure, own-to-earth, educated and caring - for ompanionship and a possible lasting lationship. Nonsmokers only. Please nd full photo/note/phone. 3399 ☒ ☎

eautiful Inside And Out—Female with vely blue eyes, great smile, fit, educated, '8", 40 (looks 35), many interests, emo-onally and spiritually healthy, seeks white ale counterpart, 40-50, nonsmoker, fin-ncially secure. Photo/note, please. 3475 ☒

orld-Class Kisser—Pretty Christian dy seeks kind professional male, 40-55. enjoy the arts, Sinatra, country escapes d hugs. Let's create romance during utumn in NY. Photo, please. 3423 ☒ ☎

all Street Equestrienne—Sultry dhead, 42, Jewish, 5'1", mind and body rfectly packaged. Looking for a man, 3-48, financially/emotionally secure, ated sense of humor, passionate bright, ysically fit and beautiful to look at, side and out. I love music, dancing, asty togetherness, candles everywhere, ut mostly I love my horse - he's my umber one passion...but there's room r one more. Photo, please. 3454 ☒ ☎

atina Beauty Sought—By successful wish professional, JFK Jr. type, 38, 2", sweet, kind, caring, affectionate, th a heart of gold. 3461 ☒ ☎

The Prime Of My Life—(I'm 42)... woke up! Long-accustomed to working rd, working out and working wonders EO), I'd like to meet a gentleman of fined taste and sensibility (handsome ould help). I'm a leggy, blue-eyed, tractive (really) blond, 5'7 1/2", 125, o enjoys fine art and antiques, reading, reign films and excellent dining. u hopefully enjoy the same - and don't ssess that many neurotic tendencies! ease send photo and note. 3446 ☒ ☎

ccessful, Tall Exec—Late 50s, seeks gle woman in her 30s for marriage and nily. Send photo and note. 3453 ☒ ☎

y, Great Guy—Successful, spiritual, ng 60, very handsome, fit, kind, gentle, sitive, affectionate. Photo. 3362 ☒

Willowy, Classic, Feminine—35, Jewish Esquire, shapely brunette beauty - has blue eyes, glamour, wit, sparkle, style, charm, culture, elegance, is warm, loving, tender, deep, playful, refined. Loves classical music, the arts, horse/bike ride, ski, cook, antiques, deluxe travel/dining. Seeks romantic, marriage-minded, well-bred Jewish gent, 32-40s, old world manners, well-educated, highly successful, cultured, cerebral, warm, funny, generous, a sweetheart, strong, mature; integrity, good-natured, tall, sexy, handsome. Note. 3466 ☒

Attractive, Avid Skier—Professional, adventurous, Jewish, 34, blond, tall, slim, 5'9", blue eyes, athletic, cultural, seeks male counterpart. 3442 ☒ ☎

Looking For Something More—Easy-going, funny, very fit and handsome Manhattan male, 34, seeking bright, warm, playful Jewish woman, for laughter, friendship, true connection. Favorite pastimes and places include Central Park, all kinds of movies and theater, browsing in bookstores, outdoor cafes, piano bars, good conversation. Photo please. 3414 ☒

Renaissance Man—48, 6'2", very handsome doctor, very bright, sensitive, stimulating, seeks a rare woman. 3398 ☒ ☎

Hugs, Laughs, Smiles—I'm yours. Spirited, pretty, slim, nonreligious Jewish woman, 37, blond/blue, seeks male, 32-43, who also enjoys movies, travel, sports and NY. It's our turn! Nonsmoker. Note/photo. 3391 ☒

Real Redhead, Successful Exec—Has it all except you. I'm 5'3", attractive and very well-packaged. You are 45-55, smart and secure, with enough energy to keep up with me. Westchester/NYC. Kids okay. Sense of humor essential. Photo. 3246 ☒

Wanted: Tall Jewish Knight—Who has fought the treacherous battle of divorce, forfeited his white horse to ex-wife, but still has room in his heart to share life with Jewish damsel (5'8", 36, nonsmoker) and her heir. 3395 ☒ ☎

Wanted: Fat Cat—Rich in passion, purpose, confidence, success and humor. Me? Need you ask? 49, fabulous female, feeling, funny, fit. Photo. 3459 ☒ ☎

Looking For Love, Are You?—Divorced Jewish male, nonsmoker, educator, Westchester homeowner, 48, 5'8", bearded, seeking intelligent, caring, kind, honest, pretty, slender lady, 30s-mid 40s, for best friend, lover and more. Note/photo. POB 373, Pound Ridge, NY 10576

More Virile And Passionate Than Ever—Gentleman of wit, wisdom, charm, 40s, seeks sensual, successful, feminine woman, 30s-40s, looking for the best in a permanent friend/lover. Photo. 3447 ☒ ☎

Jewish LI Female—29, pretty, sweet, bright, works NYC - seeks handsome, educated, professional, single Jewish male, late 20s-30s. Note/photo/phone. 3476 ☒

Successful Creative Type—Single white male seeking woman, 30-40 years young, for committed relationship. Me: entrepreneur, author, two MAs, Italian descent, smokes, shoulder-length hair, good-looking, 5'8", lives in Manhattan and the Hamptons, loves reading, cooking, travel, the arts. You: intelligent, giving, playful and serious, cosmopolitan, sensual, together, earthy, honest, uncomplicated, personally responsible and attractive. Recent photo and values statement a must. 3377 ☒

"the singles solution"
COCKTAILS for II
Manhattan Matchmakers
2 1 2 . 3 3 3 . 8 7 1 7

Tall, Dark, Very Handsome Man—Good build, Jewish, 40, lawyer, own practice, adventurous. Loves books, world travel, Tennessee Williams plays (can do t-shirt scene from "Streetcar"), horseback riding, swimming, scuba. Seeks lovely woman with integrity, 27-40, with very nice figure, sense of fun, adventurous, affectionate and passionate. Letter/photo/phone, please. 3493 ☒ ☎

Funny Lady Wanted—Attractive, Jewish, successful entrepreneur, 40, with interests in health, fitness, tennis, seeks considerate, successful, thin, tall, pretty executive woman in her 30s, for casual dining, cuddling and commitment. Please, no cats or smokers. Send note/photo a must. 3405 ☒

Ski Instructor Sought—By attractive, petite, 30-year-old, Jewish female attorney who also enjoys travel, sports, theater, running, family and friends. Seeking Jewish professional male, 30-37, with similar interests, great sense of humor, and ability or willingness to learn to ski. Note/photo. 3430 ☒

Wherever Your Creative Passions—Take you. Let me be your muse and you mine. Offer this pretty female artist/professional, 47, a relationship that inspires respect and encouragement. Have spirit and spunk, sense of humor, ski. Be Jewish, 5'9" plus, 47-54, nonsmoker. Value family and friends. Let's dance! Note/photo. 3458 ☒

NEW YORK MAGAZINE® TICKETMASTER®

CALLING ALL SINGLE MOMS AND DADS

Bring the kids to see the #1 show in America, the Radio City Christmas Spectacular™, and enjoy dinner at the Harley-Davidson® Cafe during

A SPECTACULAR SINGLE PARENTS NIGHT OUT

on

SUNDAY, NOVEMBER 17TH

Your evening includes:

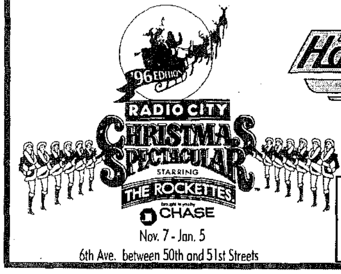
★ Buffet dinner at Harley-Davidson® Cafe beginning at 4:30pm

★ 7:30pm performance of the *Radio City Christmas Spectacular*

★ A bonus 25% off coupon for a New York Magazine Personal's ad

Grownups $41-$61 (reg. $76-$96), Kids $30-50 (reg. $54-$74)

Call TICKETMASTER now at (212) 307-1000 to order this incredible package! You must mention code **NYM**



Nov. 7 - Jan. 5
6th Ave. between 50th and 51st Streets

Harley-Davidson® NEW YORK Cafe
Corner of 56th Street and 6th Avenue

Available only by phone. Can't be combined with any other offer. Good for Nov. 17th, 7:30 pm show only. Subject to availability. Not good for VIP seating. A $1.00 facility charge is included in the price of the ticket. Package subject to Ticketmaster service charges.

Strictly Personals

Korean Woman—Professional, 30s, seeks Korean man, mature, professional, 35-45, for marriage. 3333 ✉

Elegant, Funny, Outgoing—Marketing professional with gorgeous eyes and great smile, 28, seeks successful, adventurous, confident Jewish male, 28-34. Must be a sports enthusiast (skier a plus) with a strong personality, style to match, nonsmoker. Interests in culture, travel, boating, food, wine, romance. Take advantage of this limited offer. Phone/photo. 3419 ✉

PhD Psych, Rabbi—50, 6', affluent, seeks soul mate lady to 55. Photo. 3372 ✉

Scarlett Seeks Jewish Rhett—Pretty, thin professional, 26, loves sports, animals. Seeks tall, athletic man, 26-33, enjoys life. For commitment. Photo. 3425✉

Confident, Mature, Spontaneous—Successful and unpretentious, divorced Jewish white male, entrepreneur, 50s, seeks articulate, honest, independent, smart younger woman for pampering, spoiling, committed relationship, marriage and family - yours, mine, ours. 3482 ✉

Just Imagine Meeting—An MD/surgeon specialist, private practice, 37, 5'11", Jewish male, extremely handsome, athletic (tennis and golf), Ivy, film enthusiast, with warmest heart and smile, most generous spirit, dynamic personality...who hopes to share life with a wonderful woman, 20s-early 30s. Bio/photo/phone. 3436 ✉

Handsome Male—Wall Street professional, preppy looks, 40s, Jewish - enjoys tennis, skiing. Seeks bright, slim woman, 30s, for fun/family in Princeton area. Photo a must. 3331 ✉

Blue-Eyed Grad Student—25, slim, very pretty, traditional values, seeks romantic, nice-looking, fit professional male, 25-34, for relationship. Note/photo. 3470 ✉

Handsome Hispanic Professional—Well-educated, 31, 5'8", 155, enjoys the finer things in life with a little bit of a wild side. Seeks beautiful professional, 25-35, for long-term relationship. 3456 ✉ ☎

Pretty, Intelligent, Slim—Down-to-earth, Jewish professional woman, 40s, (212), seeks warm, caring, educated man for relationship. Photo/note. 3480 ✉

Financially Successful—65, totally committed to business, traveling for business and hobby. No interest in marriage or children; I have done that. Relationship would be casual at best. Beneficial for woman likewise committed, interested in casual relationship. Late 30s-early 40s, with photo and note a must. 3388 ✉

Sexy, Beautiful, Jewish—Queens female, 31, brown hair/eyes. Note/photo. 3444✉☎

Pretty, Bright, Athletic—Blond/green, slender Tommy model, dynamic, MBA, 5'7", 31. Seeking bright, active, sweet guy over 5'8". E-mail: PARISFASH@aol.com Photo/note. 3375 ✉

Sentient Heart Yearns—Good-looking, pert, graceful, feminine, trim widow. Interested in all aspects of the natural world, realms of the mind, the senses. With appetite enough to share a feast of eclectic interests, odd journeys, mental forays, humor, mutual enhancement, private times. Please like yourself and interesting women. You: ageless, dauntless, 60s-70. Thoughtful answer appreciated. 3367✉

Me:—Upbeat, caring professional female. You: nonreligious Jewish professional male, 48 plus. MD/DDS preferred. 3469✉

Easygoing, Honest And Adventurous—Jewish male, 5'11", 160 lbs, late 40s, who is good-looking and successful, looking to meet a pretty woman with similar qualities, for a lasting relationship. Note/phone/photo appreciated. 3373 ✉

I Want To Fall In Love—With a woman who wants to have several (4) kids. Professional, 6', 175 lbs, adventurous, divorced (no kids), seeks educated, child-free, nonsmoking woman (27-32) with integrity. Photo a must. 3351 ✉

Me:—A witty, sophisticated woman. You: a very special man, 68 plus. 3487 ✉

Ready For Romance—Warm, very pretty, slim, 5'3", Jewish, health care professional/Manhattanite, with passion for travel, the outdoors, dining and cultural activities. Seeks a caring, intelligent, fit, attractive nonsmoking man, 36-46, for a wonderful friendship and much more. Note/photo appreciated. 3462✉

Incredible Husband:—Self-made millionaire, totally down-to-earth, unpretentious, Jewish, intelligent, charming, humorous, emotional, fit, 5'8", divorced, no children yet. Serious about remarrying, family and sharing success with the right woman. For starters, she must be: Jewish, 30-37, no children, nonsmoker, petite, very thin, very adorable, very smart, very successful, very funny and very dynamic. Convince me that you might be this very special woman, and I'll phone and try to convince you that I'm worthy of such a woman. Photo please. 3463 ✉

Handsome, Kind Professional—Intelligent, funny, tall, fit, loving, Catholic white male seeks mature, pretty professional counterpart in her 30s-40s, for lasting love/friendship. Note/photo please. 3385 ✉

Life Is Too Short—Not to have found my best friend and rugged, tall soul mate (secure in all ways, if possible). I'm a 33, white Jewish female, fashion professional, hazel eyes, dirty blond, 5'3", wanting to meet my white knight in shining armor. I enjoy vintage cars, comedy, dining, travel, sports, music (rock 'n' roll) and all the best life has to offer. Chivalry still lives. I live on the beach. 33-48. Phone/letter/photo; will answer all ads. 3427 ✉ ☎

Handsome, Successful—Jewish businessman, 37, 6'1", 190, athletic, enjoys travel, fine food, theater, comedy clubs. Seeks career-oriented and fun-loving woman, 28-34, to share great times now and possibly forever. Photo please. 3450 ✉ ☎

Doctor's Orders—Rx: Mix one handsome, 36, 5'9", easygoing Jewish CPA. Add one attractive, fit sweetheart. Take as directed. Photo. 3465 ✉ ☎

Dynamic And Strong—Male, 38, tall, slim, attractive, athletic, creative, humorous and romantic - enjoys computers, piano, dancing, arts, travel. Seeks slim female, 28-40. 3356 ✉ ☎

Beautiful European—Exotic, charming, successful Manhattanite woman, seeking high-energy, nonsmoking, successful, 55-65 man, to share passion for ideas, love, culture, travel and each other. 3386 ✉

Ready For Real—Attractive, gifted, giving, playful, nonreligious Jewish child psychologist, 36, looking for a regular, funny, good guy who's ready for the works?... 3359 ✉

Dazzling Brunette—37, mother of two, educated and creative, seeks handsome, educated professional man, 35-45, for friendship and possible romance. Sense of humor a plus. Photo/note. 3384 ✉

European Background—Well-educated woman, 32, slender redhead. I have a playful spirit, extensive range of interests (cultural, intellectual and athletic) and solid values. Comfortable from black tie to blue jeans. I seek a similar man with depth, integrity and humor, to enchant and share some of my passions: skiing, cooking, travel, the arts, ballroom dancing, the outdoors. Photo. 3382 ✉

Tall, Handsome, Confident Physician—Passionate, never married, nice, warm. You are very pretty, thin, confident, very happy, 23-29. 3366 ✉ ☎

Healthy, Wealthy, Wise—Unique, multifaceted wheeler-dealer, college grad, 57, 6'3", 230, intelligent, ambitious, unconventional, self-made, street-smart - seeks sharp, sexy soul mate/playmate, best friend, 30-45. Photo. 3422 ✉

Blond, Brainy, Buxom Ad Exec—Jewish female, 35, pretty, slim, romantic, creative, well-traveled, seeks soul mate in playful, funny, loving, well-traveled, established Jewish male, 30-40, over 5'10" preferred. If you think you might be the lid to my pot, please whistle. You know how to whistle, don't you? 3400 ✉ ☎

If You're—Wealthy, real, affectionate, generous and kindhearted, who wants it all - a gorgeous, tall, statuesque blond, sensuous, classy, warm, wealthy, upbeat, quality woman. Call or write. 3409 ✉ ☎

Are You Zany, Fun And Committed?—Seeking to enhance life? To liven up your nights by starting a family? Enrich your work day with someone to come home to? Someone to share shabbos with? Find the sweet spot in your tennis game of life. Seeking single Jewish man. Photo/note or phone. 3434 ✉

Warm And Beautiful—Blue-eyed brunette, bright, happy, passionate, slim, early 40s, seeks bright, passionate, powerful professional man, 5'11"-6'4", 38-50, for a great love and a great life. Note/photo. 3485 ✉ ☎

Author/Artist—Jewish woman seeks man, 60 plus, to share my fun life. 3354 ✉

Handsome, Successful Professional—39, 5'10", Jewish man. Articulate, affectionate, cultured, active, fit. A gentleman. Enjoys skiing, films, city life, conversation, classical music and jazz. Seeks attractive, slender, charming, family-minded female, 32-40, with character, sparkle and wit. Note/photo. 3435 ✉

Wall Streeter—Weekend novelist, somewhat athletic, deeply funny, is missing one beautiful, subtle, learned female, 32-45. Photo appreciated. 3472 ✉

25-Year-Old Investment Advisor—Jewish, intelligent, nice-looking, sensitive, caring, with good sense of humor, seeks personable, petite, attractive, bright woman for friendship and fun. Note/photo. 3368 ✉

Wonder Widow Is Not Merry—56 spectacular, successful nonprofit executive, diverse interests, eager to mee ethical, brainy, humorous, attractive reliable, sexy, successful man. 3457 ✉☎

Gay Man—Handsome, healthy, successful professional, mid 40s, with divers interests, longing to find 32-42-year-old intelligent, handsome man looking fo serious long-term relationship. Sense o humor (especially about himself) an occasional childlike perspective on th world are a plus. Unending therapy, lac of closure about prior relationship an continuing uncertainty about career ar a minus. Note with photo, please. 3392✉

Gay White Female Seeks Same—Petit attractive, 36, into Melrose Mondays, N Rangers, expensive champagne and th finer things in life. Note/photo. 3468✉☎

To Love—To play, to laugh, to car to share the mysteries, passions and excitement of life with a special soul mat If you're a caring, open, spontaneou happy, sensual, healthy, fit female, 25-3 years of age, and live in New York City c nearby, then we have a lot in commo I have a passion for life and a desi to share quality time with you. If you' angry, repressed, greedy, co-dependen compulsive, obsessive, linear, anal, o identify with Woody Allen films, the we have nothing in common. I love th challenges that allow me to grow, an hope you do as well. Life should b pleasurable, meaningful and fulfillin For me, it is. I've succeeded on all leve thus far. If that sounds of interest, sen me a note and a recent photo. 3376 ✉

Southern Belle—Terrific-looking, sli bright, outgoing, seeks successful, wel educated, fit Wasp or Jewish single ma 40-59, who genuinely likes women. 3489 ✉

Creative Romantic—Ready for the be relationship of my life with unmarri woman ready for intimacy and a lot mutual caring, giving, kindnes Psychologist, 36, 5'7", thin, told I loo like Michael J. Fox, runner, exercise lov single white male. Photo, please. 3370 ✉☎

Attractive Eligible Bachelor—31, financially self-sufficient, graduate educatio Christian background. Physically: 5'10 165 lbs, blond. I never married - seekin same for permanent relationship. I wou like to meet a woman who is fit and fu 25-30 only. 3497 ✉

Blue-Eyed, Blond And Very Special—Bright, attractive, petite female - fit, you 50 (looks 40), successful business own Enjoys varied interests (stone carvin bicycling). Kind, warm, witty and fu Seeks male equal for committed relationship. Personal note/photo. 3421 ✉☎

Fun Family Therapist (Mm-Hmm)—40s da Vinci, 5'9", with hair and a go sense of humor, seeks woman, 30-45, wi same, for chuckles and more. 3396 ✉ ☎

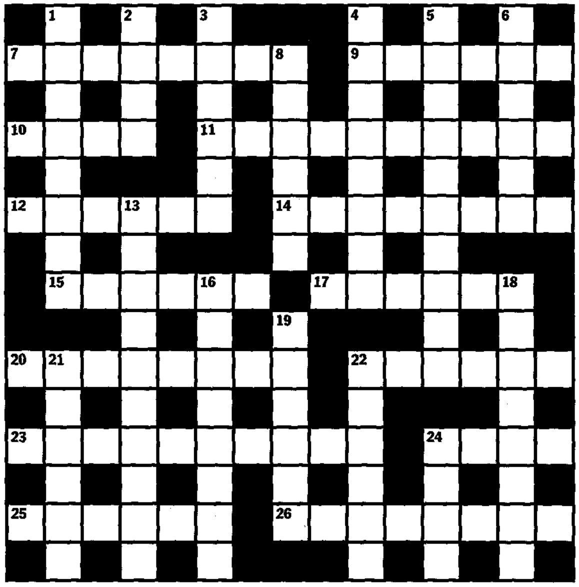
Gay, Handsome Man—33, tall, baldin very fit, very successful, Europea educated, Christian, seeks simila permanent partner over 35. 3449 ✉

The Year 5757—Will be our year. Y are early 30s, kind and beautiful, and wa to make a Jewish home. I am early 4 good-looking and caring, and trying lead a Torah life. Note/photo. 3353 ✉

The 'Guardian' Crossword

ACROSS

7 The fellow getting old but still very much in control. (8)
9 People really dislike feeling this. (6)
0 Tie for a flier. (4)
1 Contention not over in town? (10)
2 There's a lack of colour—everything's in soft gold. (6)
4 Venture giving rise to extreme ill-feeling. (8)
5 The fathead will go in ready perhaps to foot the bill. (6)
7 Some schoolchildren choose to get wet. (6)
0 Accountants' aspiration—only the finest suiting. (8)
2 Take offence at being asked to leave again. (6)
3 Considered folk wanting a leader to be base. (10)
4 Make short work of the tall grass. (4)
5 Not yet studied under a proper arrangement. (6)
6 Followers should see the light. (4,4)



DOWN

1 Benefits and support may well be denied. (8)
2 A company project. (4)
3 He'll see half-a-dozen sheep right. (6)
4 It's natural when in drink to stagger. (8)
5 In gaming is the stuff of dreams. (10)
6 An oarsman must be fit. (6)
8 Ranged about a very pleasant area. (6)
13 Operating in sinister fashion. (4-6)
16 The woman laid into a certain character. (8)
18 A worker taking part would appear fair. (8)
19 Superior getting no rise? That's quite wrong. (6)
21 The value of a horse. (6)
22 Regular payment received by letter. (6)
24 Wind register. (4)

© 1996 The Guardian.

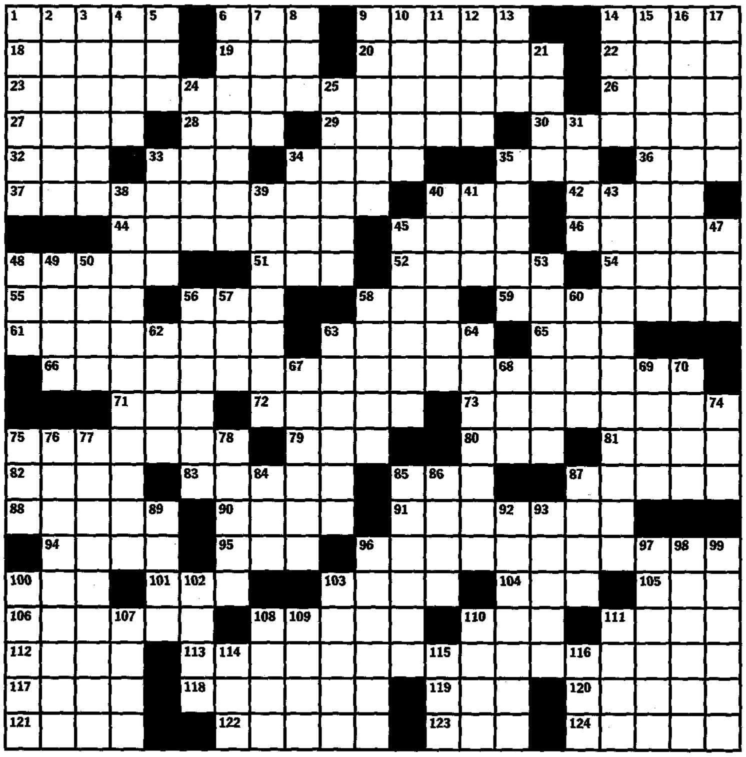
'Anagrammed Explorers': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 World-weary
6 Crony
9 To no —— (without effect)
4 Not quite closed
8 "Once —— midnight dreary . . ."
9 Welsh-rarebit ingredient
0 Nail site
2 Points, in mathematics
3 VIVIAN GILENTO, D.D.S.
5 Humor-writer Silverstein
7 Like most cupcakes
8 Orthodontists' org.
9 "Do —— a Waltz?"
0 Literary sisters' surname
2 Summer weather ratio: abbr.
3 From —— Z
4 Cloverlike plants
5 G.I. hangout
6 Dancer Charisse
7 RUDY H. HENSON
9 Branch of Buddhism
2 Racetrack shape
4 Infuse gradually
5 "Gone," at auctions
6 Dalai Lama's land
8 U.S. radar plane
Cedar Rapids college
2 Loafed
4 Muscle resiliency
5 Measles symptom
6 Gangster's gun
8 J.F.K. Library architect
9 Said to be
Trattoria serving
3 Vaughan of song
5 Fourth notes of the scale
PROSECUTOR H. C. MILBUSH
Dit's companion, in Morse
Lake of Malawi
"Manon" composer
Meanders
Three, in Turin
Ram's mate
In the money
82 Faulkner's "As —— Dying"
83 Wall indentation
85 —— Lingus
87 Informal song
88 Leave the singles scene
90 Crucifix
91 It's Great, for England
94 Alphabet sequence
95 Long long time
96 C.O. AVA G. ADAMS
100 —— Paulo, Brazil
101 D.A.'s degree
103 Postmark information
104 Would you kindly: abbr.
105 Assault on the ears
106 Skewer
108 Craftiness
110 Father of Jehoshaphat
111 Knox or Dix
112 Disney's Simba
113 FRIAR ROCCO S. PINZA
117 Crinkly cabbage
118 Aesthetic preferences
119 Prefix for corn or verse
120 "—— a Grecian Urn"
121 Skier's hope
122 Horace's verse form
123 Ballpoint
124 Jazzman Mulligan

DOWN

1 Tony-winner Anderson
2 Cochise's tribe
3 Entered the pool, in a way
4 Oklahoma city
5 Palindromic parent
6 Disbursed
7 Edison's middle name
8 Kauai keepsake
9 Pakistani's neighbor
10 Workbench clamps
11 Theater acronym
12 Operatic prince
13 Sportscaster Berman
14 Too
15 JACOB HONT
16 Kind of torch
17 Ticked off
21 Robert E. Lee's boys
24 Backings for plaster
25 Actress Kidman
31 Cheer for the team
33 Novelist Rand, et al.
34 King Harald's capital
35 Fully anesthetized
38 DR. BRIC HARDY
39 Way of enunciating
40 Astrologer's diagram
41 Angled annex
43 GUS I. BRENT IV
45 Madre or Leone
47 One of the Turners
48 Escort's offering
49 WW II servicewoman
50 "The Nazarene" author
53 Disarm a bomb
56 Former Hambletonian race site
57 Aardvark's tidbit
58 Bel —— (cheese)
60 Shriver and Dawber
62 Iranian coin
63 Went halfies
64 In the style of the "Iliad"
67 Boa's relative
68 Judge's concern
69 Part of B.T.U.
70 The Amish, e.g.
74 Your, Biblical-style
75 Skirt the basket
76 Mobile resident
77 ARLO P. COMO
78 Begot
84 Partner of bill
85 Lets up
86 Celtic dialect
87 Portuguese explorer
89 Whoop it up
92 Tennis-stroke torque
93 Loser to Dwight
96 Carry-on luggage item
97 Idolater
98 Reflective glass
99 Burton role, 1963
100 Cocoon products
102 Port side
103 Cut into cubes
107 From the beginning again
108 Gulp air
109 Golden Rule word
110 First-rate
111 Grow dimmer
114 Scottish explorer
115 Saucer holding
116 Ex-king of Albania

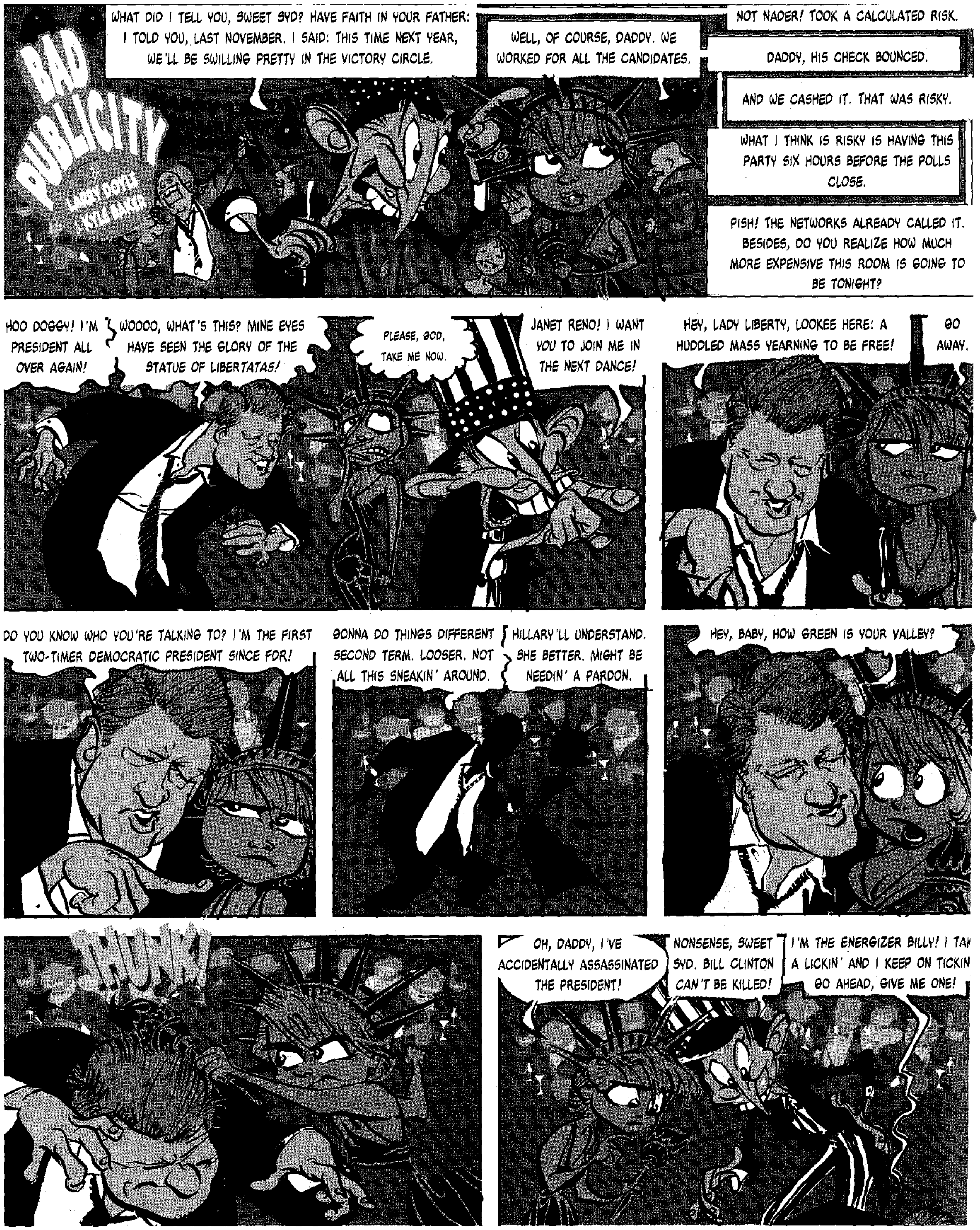


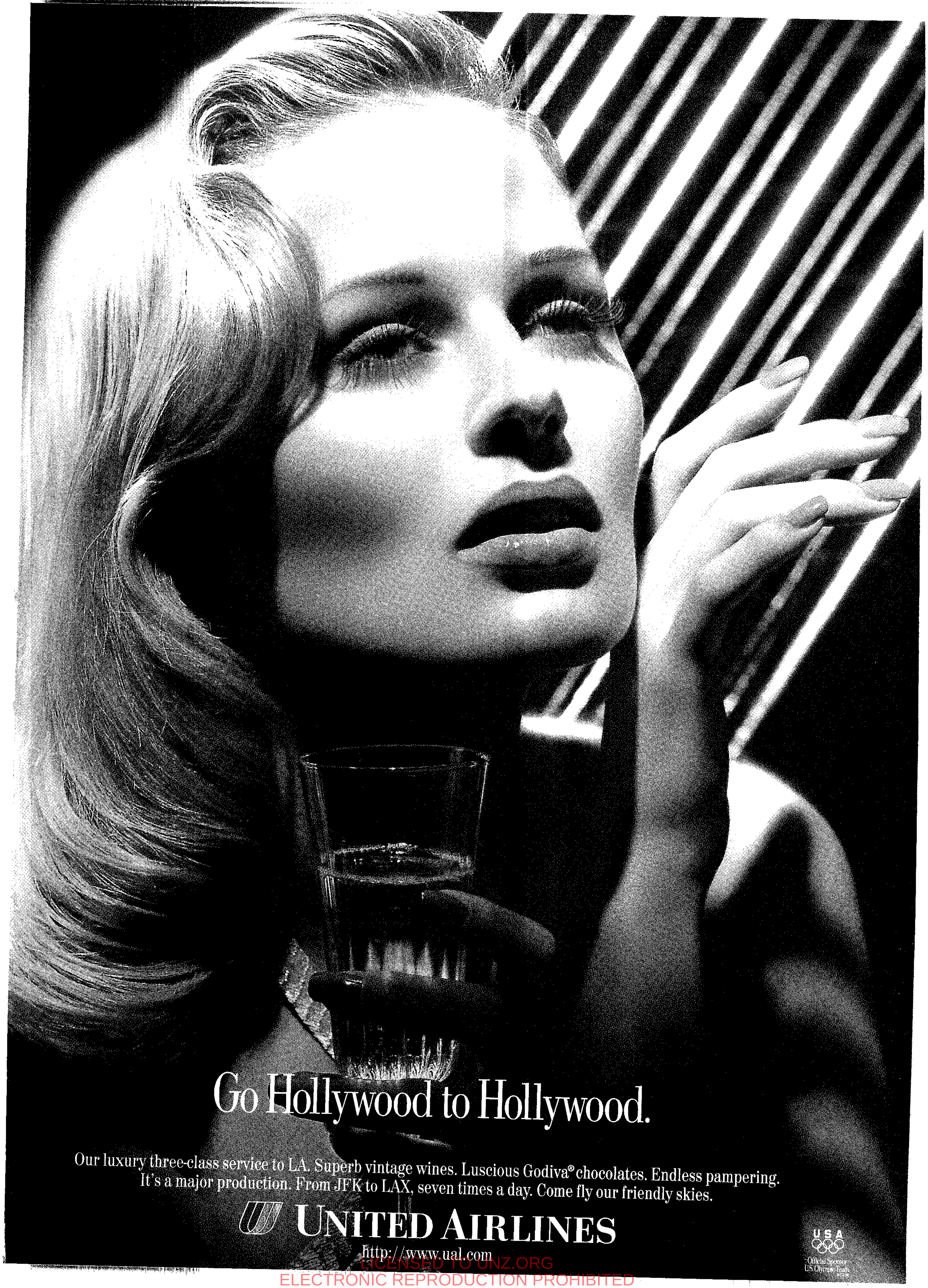
tions to last week's puzzles appear on page 110.

LATE HIT

Bill Lets His Pants Down

At his (very early) re-election bash, the real Clinton stands up at last—or tries to, anyway.


BAD PUBLICITY
BY LARRY DOYLE & KYLE BAKER
WHAT DID I TELL YOU, SWEET SYD? HAVE FAITH IN YOUR FATHER: I TOLD YOU, LAST NOVEMBER. I SAID: THIS TIME NEXT YEAR, WE'LL BE SWILLING PRETTY IN THE VICTORY CIRCLE.
WELL, OF COURSE, DADDY. WE WORKED FOR ALL THE CANDIDATES.
NOT NADER! TOOK A CALCULATED RISK.
DADDY, HIS CHECK BOUNCED.
AND WE CASHED IT. THAT WAS RISKY.
WHAT I THINK IS RISKY IS HAVING THIS PARTY SIX HOURS BEFORE THE POLLS CLOSE.
PISH! THE NETWORKS ALREADY CALLED IT. BESIDES, DO YOU REALIZE HOW MUCH MORE EXPENSIVE THIS ROOM IS GOING TO BE TONIGHT?
HOO DOGGY! I'M PRESIDENT ALL OVER AGAIN!
WOOOO, WHAT'S THIS? MINE EYES HAVE SEEN THE GLORY OF THE STATUE OF LIBERTATAS!
PLEASE, GOD, TAKE ME NOW.
JANET RENO! I WANT YOU TO JOIN ME IN THE NEXT DANCE!
HEY, LADY LIBERTY, LOOKEE HERE: A HUDDLED MASS YEARNING TO BE FREE!
GO AWAY.
DO YOU KNOW WHO YOU'RE TALKING TO? I'M THE FIRST TWO-TIMER DEMOCRATIC PRESIDENT SINCE FDR!
GONNA DO THINGS DIFFERENT SECOND TERM. LOOSER. NOT ALL THIS SNEAKIN' AROUND.
HILLARY'LL UNDERSTAND. SHE BETTER. MIGHT BE NEEDIN' A PARDON.
HEY, BABY, HOW GREEN IS YOUR VALLEY?
THUNK!
OH, DADDY, I'VE ACCIDENTALLY ASSASSINATED THE PRESIDENT!
NONSENSE, SWEET SYD. BILL CLINTON CAN'T BE KILLED!
I'M THE ENERGIZER BILLY! I TAK
A LICKIN' AND I KEEP ON TICKIN
GO AHEAD, GIVE ME ONE!



Go Hollywood to Hollywood.

Our luxury three-class service to LA. Superb vintage wines. Luscious Godiva® chocolates. Endless pampering. It's a major production. From JFK to LAX, seven times a day. Come fly our friendly skies.

UNITED AIRLINES

http://www.ual.com

USA
Official Sponsor
U.S. Olympic Team

If you're too tired to go out tonight, just think how you'll feel at seventy three.

Beefeater Imported Gin, 47% Alc. by Vol., Hiram Walker & Sons, Inc., Southfield, MI

BEEFEATER
LONDON DISTILLED
DRY GIN

BEEFEATER®

Live a little